EXTRA FAITH NO MORE/ L7 DATES!!!

KERRANG!

THE TRIUMPH OF STEEL... EVERY WEDNESDAY!

No. 412
October 3,
1992
£1.20

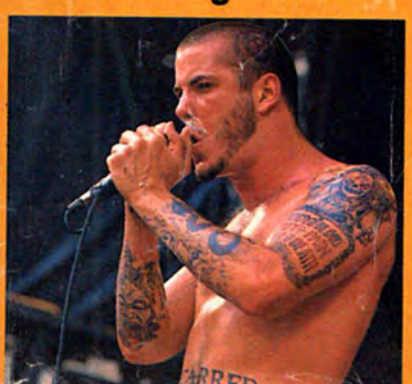
BORN AGAIN BON JOVI
KEEP THE FAITH

300 TICKETS TO AC/DC's MOVIE PREMIERE TO BE WON!

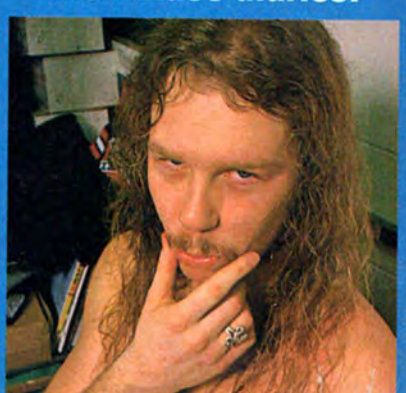
Pix Ross Halfin

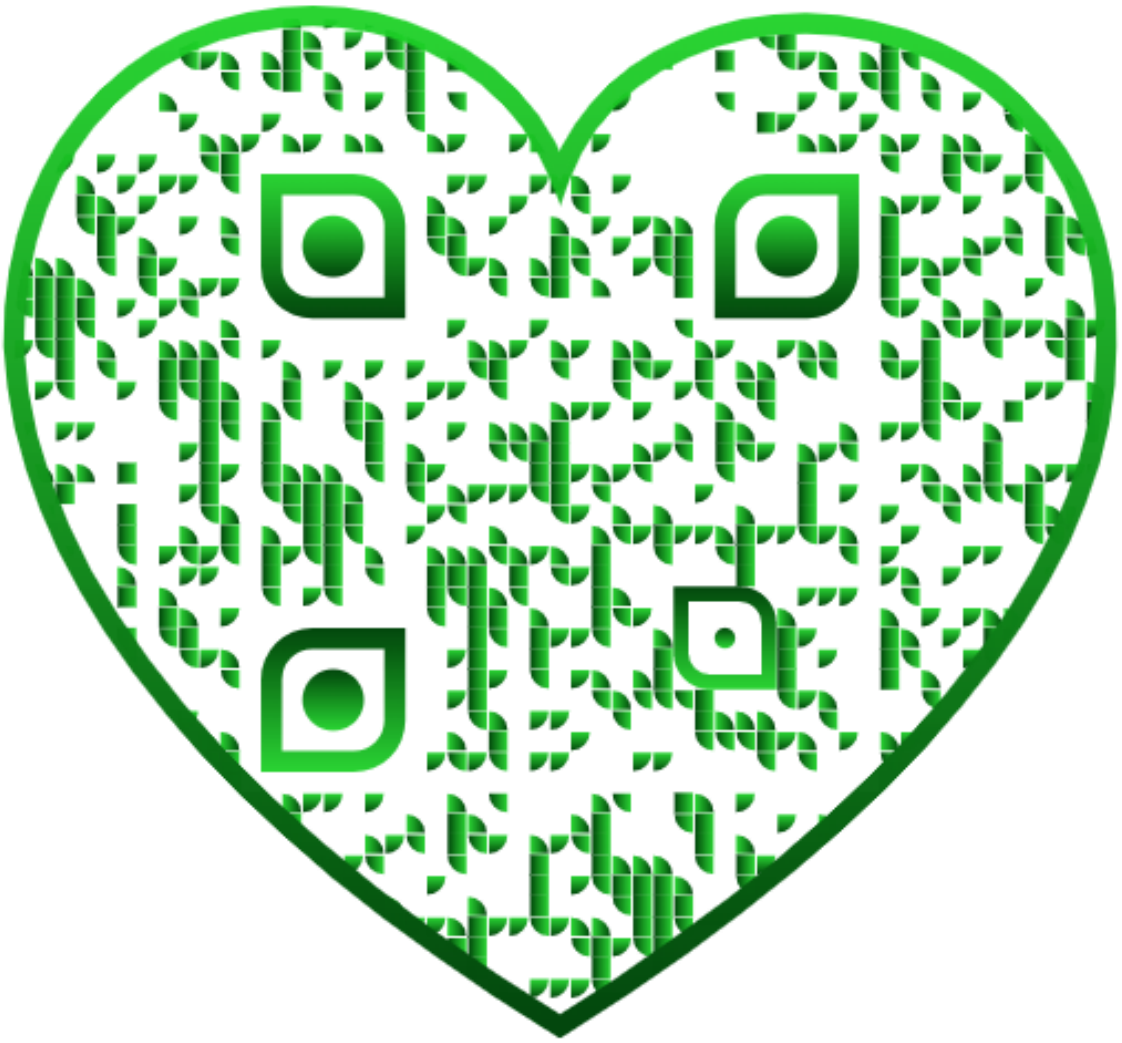
MAGNUM
TROUBLE
POISON IDEA
ROBERT PLANT
MANIC STREET PREACHERS

PANTERA:
Mouthing off with Megadeth!



METALLICA:
Exclusive details of their video diaries!





QUIREBOYS

NEW SINGLE

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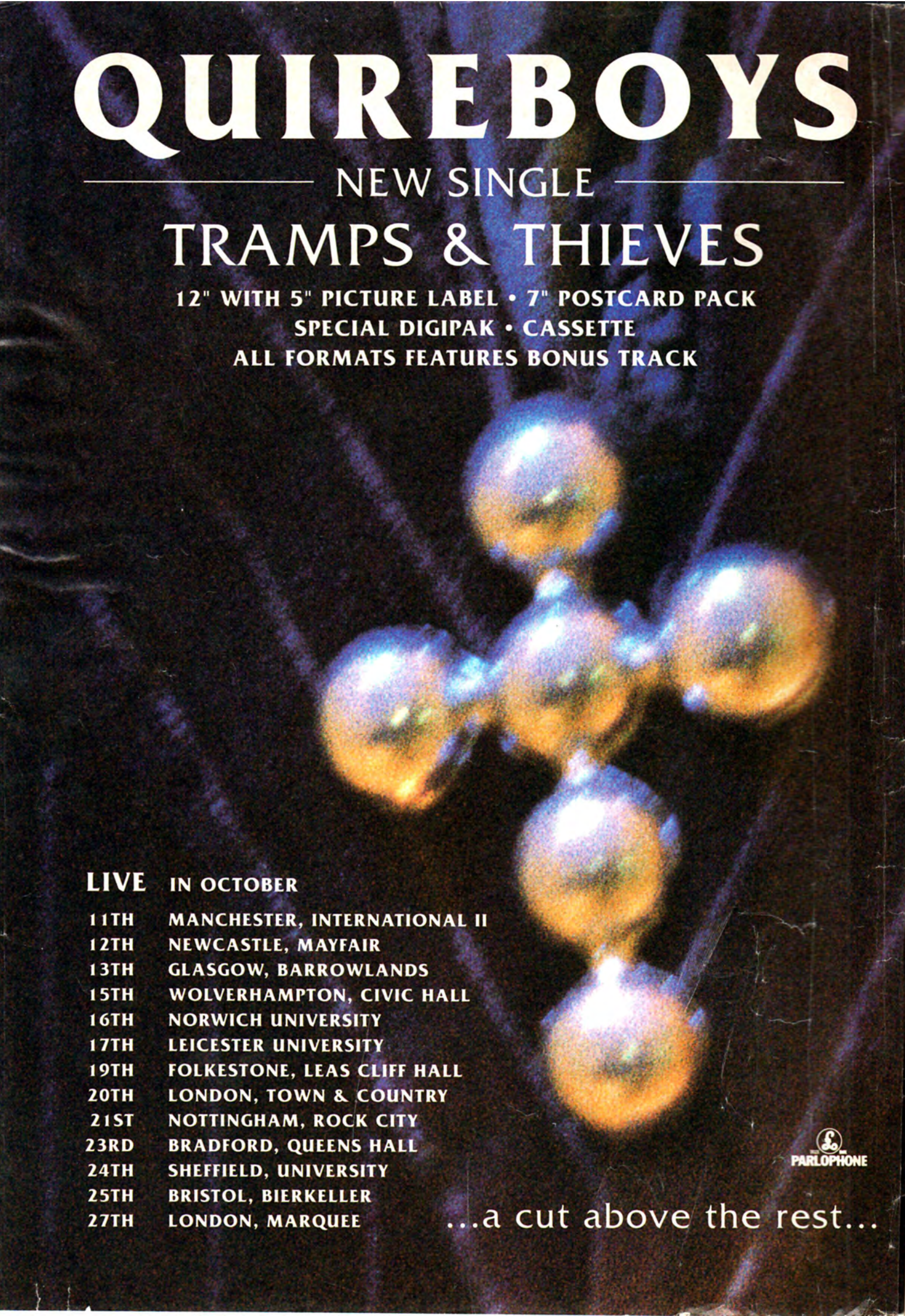
ALL FORMATS FEATURES BONUS TRACK



LIVE IN OCTOBER

11TH	MANCHESTER, INTERNATIONAL II
12TH	NEWCASTLE, MAYFAIR
13TH	GLASGOW, BARROWLANDS
15TH	WOLVERHAMPTON, CIVIC HALL
16TH	NORWICH UNIVERSITY
17TH	LEICESTER UNIVERSITY
19TH	FOLKESTONE, LEAS CLIFF HALL
20TH	LONDON, TOWN & COUNTRY
21ST	NOTTINGHAM, ROCK CITY
23RD	BRADFORD, QUEENS HALL
24TH	SHEFFIELD, UNIVERSITY
25TH	BRISTOL, BIERKELLER
27TH	LONDON, MARQUEE

PARLOPHONE

...a cut above the rest...

OCT 3

KONTENTZ

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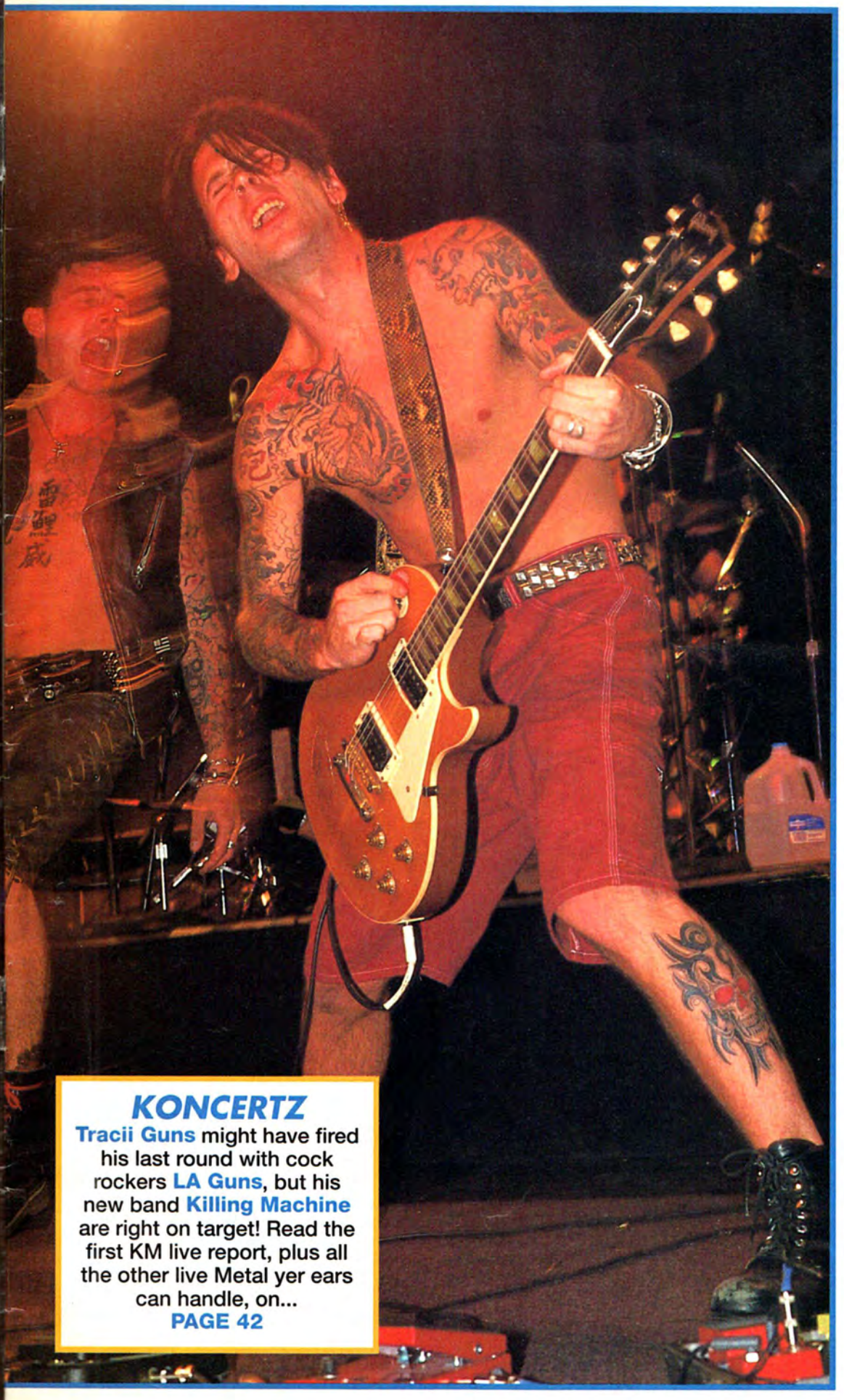


KONCERTZ

Tracii Guns might have fired his last round with cock rockers **LA Guns**, but his new band **Killing Machine** are right on target! Read the first KM live report, plus all the other live Metal yer ears can handle, on...
PAGE 42

TRACII GUNS: pic Joe Giron

GRUNTRUCK

Those hard-grungin', riffmongerin' bands just keep on comin' outta Seattle – and **Don Kaye** just keeps on catchin' up with 'em!
PAGE 12

MAGNUM

Britain's best loved pompsters are back with a new LP, **'Sleepwalking'**, a new single, **'Out Of America'** – and **Bob Catley**'s got a new jacket! **Dave Reynolds** hopes to rescue the infamous old silver sequinned one from the dustbin bag...
PAGE 14

PANTERA

Mörat gets on his bike as **Pantera** roar through France en route to the UK as support to **Megadeth**. Has boxin' clever **Phil Anselmo** still got the mouth for war? Can Mörat out-talk him? Find out on...
PAGE 37

ROCK 'N' ROLL DILEMMAS

Jerry A of **Poison Idea** takes his disreputable red nightie off for a minute to chew the fat with **Mörat**...
PAGE 40

BON JOVI

Cover story: **Jon Bon Jovi**'s had his locks shorn and ditched the co-writing with **Desmond Child**. So has this made him a new man of Metal, or has he just sold out by having an acid house mix done of **Bon Jovi**'s new single? And are **Richie Sambora** and the rest still just trailin' his blaze of glory? As their new LP is prepared for release, **Dave Reynolds** investigates...
PAGE 48

YER POSTERS!

TROUBLE pages 29-36
ROBERT PLANT (LED ZEPPELIN) pages 30-35
MANIC STREET PREACHERS pages 31-34
MINISTRY pages 32-33

YER FAVOURITES!

MAYHEM page 4
KOMMUNIKATION page 16
REKORDZ page 20
SINGLEZ page 28
METAL GIG GUIDE page 52
METAL CHARTZ page 58
VIEW FROM THE BAR page 60
CARTOONS page 62
NEXT ISSUE TRAILER page 63

PLUS!

AC/DC KOMP
Win tickets to the exclusive screenings of **AC/DC**'s new concert video!
PAGE 18

MAYHEM

Pic Ross Halfin

AT HOME WITH METALLICA!

■ *METALLICA* RELEASE two full-length "home movie" videos on November 16.

The first volume is titled *'A Year-And-A-Half In The Life Of Metallica'*, the second simply *'...Continued'*.

Part One documents the making of last year's multi-Platinum *'Metallica'* album. Candid footage includes out-takes and rough versions of songs which were left off the album.

Part Two is a tour diary which follows the band on the road to the *Monsters Of Rock* shows at *Donington* and *Moscow*, to the *Freddie Mercury* tribute concert for *AIDS Awareness* at *Wembley Stadium* and on to the biggest US arena tour of 1992, which Metallica co-headlined with *Guns N' Roses*. '...Continued' ends around the time of guitarist/vocalist *James Hetfield*'s recent onstage accident, in which he sustained serious burns to his right arm when a pyrotechnic exploded prematurely.

Promo videos for each of the singles from the 'Metallica' album – *'Enter Sandman'*, *'Sad But True'*, *'Wherever I May Roam'* and *'The Unforgiven'* – also feature over the two parts.

The first volume has an approximate running time of 100 minutes, the second 140 minutes. Each has a retail price of £12.99.

The covers have been illustrated by noted San Franciscan artist *Pushead*, who has worked with Metallica for several years.

In the first volume's sleeve notes, the band explain how these videos originated:

"When we heard the demos for our fifth album we figured that we had the real shit. So we called our video connection, *Juliana*, and asked her for someone who could cover the making of the record in LA and beyond, you know, basically film everything!

"Enter *Adam Dubin* and his cohort *Vinnie*. For nine-plus months, they were there – all day and night (in the way) – letting the cameras run.

"Watch and listen as demos become finished. Listen to why it really takes us nine months to complete an album. Meet producer *Bob Rock* with his sidekick *Randy*. Listen to Metallica jam on different versions of the new songs.

"Get it all; mixing, mastering, mistakes, making videos, manufacturing, etc. Find out what we're talking about when we talk about the 'joys' of the studio.

"We hope you dig checking out how it all came together. Tune in to Part Two as we explore the other side of being in Metallica – the never-ending two-year tour. To be continued..."

■ **EXTREME** HAVE added two shows to their December UK tour.

They play **Birmingham NEC** December 21 and **London Wembley Arena** 23.

Tickets for both shows are **£14.50.**

■ **UGLY KID Joe** have added a final show to their UK tour.

America's least wanted host their end-of-tour party at **Buckley Tivoli** on October 22.

Electric Love Hogs support.

Tickets are priced **£8.**

QUIREBOYS AT LAST...

■ **THE QUIREBOYS** finally release their **'Tramps And Thieves'** single this week.

Additional tracks on the various formats – including two different CDs – are **'Ain't Love Blind', 'Wild Wild Wild', 'Can't Park Here', 'Pleasure And Pain', 'Best Jobs'** and two live cuts, **'Hold On I'm Coming'** and **'Heartbreaker'.**

The band play a full UK tour in October and have just announced a new date at **London Marquee** on October 27.

Support comes from young Irish combo **My Little Funhouse,** whose debut LP is released via Geffen later this year.

The Quireboys' second album, **'Bittersweet And Twisted',** is released by Parlophone next Spring.

■ **PITCHSHIFTER** PLAY a UK tour in October.

The Nottingham-based Industrialists appear at **Southampton Joiners** October 8, **London Camden Underworld** 9, **Leeds Duchess Of York** 10, **Liverpool Royal Court** 11, **Glasgow Apollo** 12, **Edinburgh Music Box** 13, **Manchester Rock World** 14, **Cambridge Junction** 15, **Harlow Square** 16, **Derby Wherehouse** 18, **Newcastle Riverside** 19.

At the last four dates, Pitchshifter support **Neurosis.**

■ **SORROW,** FOUR New Yorkers specialising in 'misery Metal', release their debut album on Roadrunner in October.

Titled **'Hatred And Disgust',** it has the following tracklisting:

Side One; **'Insatiable', 'Forced Repression', 'Illusion Of Freedom'.**

Side Two; **'Human Error', 'Separative Adjectives', 'Unjustified Reluctance'.**

■ **OPTIMUM WOUND Profile** – an East Anglian sextet combining Hardcore, Industrial, Thrash and punk – have their debut album issued by Roadrunner on October 12.

The album is titled **'Lowest Common Denominator',** and includes the following tracks:

'Drain', 'Tranqhead', 'Ego Crotch', 'Downmouth', 'Blindfold', 'Incision', 'Responsibility', 'Skin', 'Melt', 'Damage', 'Crave (Excerpt)'.

Optimum Wound Profile play **Norwich Waterfront** on October 15.

■ **MR MEANA** release their debut album, **'Social Elite',** on Royale this week.

The Bradford rockers also play the following shows:

London Bethnal Green Stick Of Rock October 10, **Workington Carnegies** 21, **Boston Axe And Cleaver** November 10, **Leicester Royal Mail** 12, **Norton Three Horseshoes** 13, **Hitchin Angels Reply** 14, **Baldock Football Club** 15, **Swansea Martha's Vineyard** 18, **Swansea Cardiff Arms** 20, **Leicester George** 21.

More dates are due shortly.

■ **THE VIBES,** a New York-based quartet starring former **Throbs** guitarist **Roger Ericson** and bassist **Danny Nordahl,** have recorded their debut album for release in the Autumn.

The band have yet to ink a record deal, but hope to do so in the next few weeks.

The album, as yet untitled, will include the following tracks:

'Mudslide', 'Rainbow', 'Silver Train', 'Stacey', 'Driftin' ', 'Borrowed Light', 'Let Me Come Inside', 'The Hill', 'Walk With Me', 'Shade Off', 'I'm Coming For You'.

■ **AC/DC'S 'LIVE'** album will feature the following tracks:

Single album formats include; **'Thunderstruck', 'Back In Black', 'Who Made Who', 'Heatseeker', 'The Jack', 'Dirty Deeds Done Dirt Cheap', 'Moneytalks', 'Hell's Bells', 'You Shook Me All Night Long', 'Whole Lotta Rosie', 'Highway To Hell', 'TNT', 'For Those About To Rock'.**

Double album formats add a further 10 tracks;

'Shoot To Thrill', 'Sin City', 'Fire Your Guns', 'Jailbreak', 'The Razor's Edge', 'Are You Ready', 'That's The Way I Wanna Rock 'N' Roll', 'High Voltage', 'Let There Be Rock' and **'Bonny',** the latter a brief intro to 'Highway To Hell'.

The double vinyl edition omits two of the bonus tracks due to time limitations.

'Live' is released on October 26 through Atlantic.

FAITH ADD TWO MORE...

■ *FAITH NO More* have added three dates to their Winter UK tour due to overwhelming public demand.

The San Franciscans – fresh from the *Guns N' Roses/Metallica* American megatour – play *Cardiff Ice Rink* November 22, *London Brixton Academy* 25, *Glasgow Barrowlands* December 4.

Two nights in London and two in Glasgow have already sold out.

Support comes from LA rock chicks and labelmates *L7.*

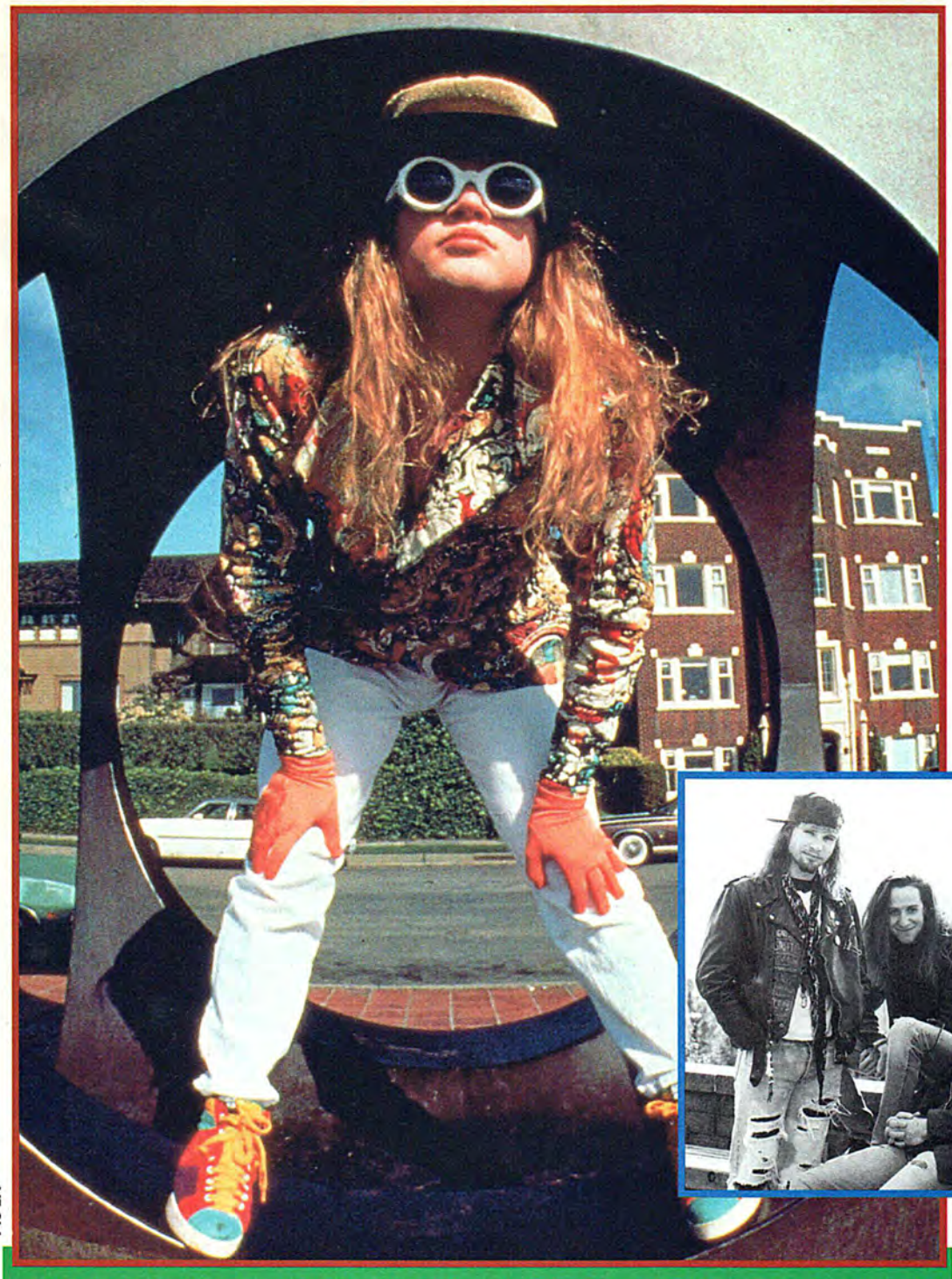
Tickets for the new dates are *£12.50* for London and Cardiff, *£12* for Glasgow.

Faith No More release a new single on November 9. *'Everything's Ruined'* will be the third 45 to be lifted from the *'Angel Dust'* album.

L7 will also have a single, as yet unspecified, out to coincide with the tour.

Pic Mark Leialoha

MAYHEM



Pic LFI

CLASSIC 'APPLE' GETS RE-RELEASE

■ *MOTHER LOVE Bone*'s classic 1990 debut album, *'Apple'*, is reissued in November as part of an eponymously-titled anthology.

The album – on double CD and single cassette – also includes all five songs from the band's first EP *'Shine'* (originally released in 1989 on the independent Stardog label), plus one previously unreleased track, *'Lady Godiva Blues'*.

The CD will be packaged in the slim *'Brilliant-Box Jewelcase'*, which is the same size as a regular single CD, and will retail for the same price.

Mother Love Bone are widely regarded as *the* seminal Seattle band, its founder members having gone on to form *Pearl Jam* and *Temple Of The Dog*, the latter's sole release a tribute to Mother Love Bone singer *Andrew Wood*, who died of a heroin overdose shortly before 'Apple' was released.

Both *'Temple Of The Dog'* and Pearl Jam's debut LP *'Ten'* are currently in the US *Billboard* Top Ten.

SCHENKER'S ACOUSTIC OUTBURST

■ **MICHAEL SCHENKER** is taking time out from reanimating rock dinosaurs **UFO** to record a solo acoustic album.

Having just disbanded **MSG** – formed after he quit UFO in the late '70s – guitar legend Schenker is making an instrumental album as a gesture to the fans who've stuck with him throughout his career; hence its title, **'Thank You'**.

The album will be released initially through Schenker's fan club, and the first 1000 fans who place an order will have their names printed on the sleeve. A wider release will be through the Teutonic topstring torturer's own label Positive Energy.

Contact: The Official Michael Schenker Fan Club, 13610 No 10-108, North Scottsdale Road, Scottsdale, Arizona 85254, USA.

■ **MUDHONEY** HAVE cancelled their shows at **Norwich Waterfront** on October 20 and **Cambridge Junction** 23 due to "American commitments".

In addition, their gig at **Bristol University** has been switched from October 24 to 20.

Leatherface will support Mudhoney on six of their UK dates, while "kick-ass and pretty" rockers **Walt Mink** appear at two; **Cardiff University** 16 and **Nottingham Rock City** 19.

Mudhoney's first single for new label Reprise is out on October 12. Titled **'Suck You Dry'**, it's backed with a brand new track **'Deception Pass'**.

12" and CD formats include two extra tracks, **'Underide'** and **'Over The Top'**.

■ **NEW ENGLAND** support **Wolfsbane** at **Stoke Wheatsheaf** October 1, **Bristol Bierkeller** 5, **Colchester Oliver Twist** 6, **Norwich Oval** 7, **London Marquee** 8.

Still unsigned and recently burgled, the luckless London yobs also headline **Great Yarmouth Wrestlers** October 9.

THUNDER EVERYBODY WANTS HER

12" PICTURE DISC / 7" / CASSETTE (Released September 28th) CD PICTURE DISC (Released October 5th)

CD/7"/Cassette include DANGEROUS RHYTHM (Previously Unreleased) CD includes DIRTY LOVE and DIRTY LOVE (Acoustic)

12" and CD include HIGHER GROUND (Acoustic)

THE LAUGHING ALL OVER THE WORLD TOUR

October 1st **BELFAST** Ulster Hall 2nd **EDINBURGH** Playhouse 3rd **ABERDEEN** Music Hall 5th **HULL** City Hall
6th **SHEFFIELD** City Hall 7th **ASTON VILLA** Leisure Centre 9th **MANCHESTER** Apollo 10th **IPSWICH** Regent Theatre 11th **BRADFORD** St Georges Hall
13th/14th **LONDON** Hammersmith Apollo 15th **HANLEY** Victoria Hall 17th **POOLE** Arts Centre 18th **NEWPORT** Centre 19th **PORTSMOUTH** Guildhall
21st **BRISTOL** Colston Hall 22nd **NOTTINGHAM** Royal Concert Hall 23rd **NEWCASTLE** City Hall 24th **PLYMOUTH** Pavillion

EMI

MAYHEM

Pic Joe Giron

'PURE' ROCKIN' FROM THE CULT

■ *THE CULT* release a compilation album, entitled *'Pure Cult'*, in November. The album is preceded on October 19 by an EP featuring several new remixes of the band's 1984 breakthrough hit *'She Sells Sanctuary'*.

The cassette format includes the *'Dog Star Radio Edit'* of '...Sanctuary' mixed by former *Killing Joke* bassist turned noted mixmaster *Youth*, plus a "more straightforward rock mix" by *Butch Vig*, producer of *Nirvana*'s *'Nevermind'*.

The 12" features an extended *'Dog Star Rising'* mix by Youth, backed with the Vig mix and a live cut recorded on last year's *'Ceremonial Stomp'* tour. The latter track is only the second Cult recording to feature drummer *Michael Lee* and bassist *Kinley Wolfe*, who were relieved of their positions in the band at the end of the tour (the first track to feature Lee and Wolfe was a limited edition CD single version of '70s rock hero *Alex Harvey*'s *'Faith Healer'*).

The CD includes all four mixes. There is no seven-inch.

Full details on 'Pure Cult' in next week's *Kerrang!*.

■ **RIGHTEOUS,** LONDON rockers fronted by ex-**Horse (London)** vocalist **Gary Gene,** support US Metallers **White Zombie** at **London Marquee** on October 14.

■ **TERRORVISION** RELEASE a new single on October 5 through Total Vegas/EMI.

'My House' is backed by a cover of **Paul McCartney And Wings' 'Coming Up'.** 12" and CD versions add **'Tea Dance'.**

Terrorvision are currently putting the finishing touches to their debut LP, rather unpleasantly titled **'Formaldehyde'.**

■ **FLOTSAM AND Jetsam,** the Arizona band formerly led by **Metallica** bassist **Jason Newsted,** have finished recording their new album **'Cuatro'.**

The full tracklisting is as follows:

Side One; **'Natural Enemies', 'Swatting At Flies', 'The Message', 'Cradle Me Now', 'Wading Through The Darkness', 'Double Zero'.**

Side Two; **'Never To Reveal', 'Forget About Heaven', 'Secret Square', 'Hypodermic Midnight Snack', 'Are You Willing', '(Ain't Nothing Gonna) Save This World'.**

'Cuatro' will be released by MCA, although no date has been confirmed as yet.

THUNDER'S RECORD APPEARANCES

■ **THUNDER** WILL be signing copies of their Number Two album, **'Laughing On Judgement Day',** in selected record stores throughout the UK in October.

They may also squeeze in the occasional impromptu in-store acoustic live set whenever possible.

Meet the cheeky **Sarf** Londoners at:

Belfast Virgin Records October 1 (3-4.30pm), **Aberdeen Virgin Records 3** (4.30-5.30pm), **Hull Sidney Scarborough 5** (1-2.30pm), **Birmingham HMV 7** (1-2.30pm), **Portsmouth HMV 19** (1-2.30pm), **Bristol HMV 21** (1-2.30pm), **Plymouth Virgin Records 25** (4-5pm).

■ **CANNIBAL CORPSE** have had their show at **Reading 21 South Street** on November 6 cancelled.

The council-owned venue "expressed concern" over the band's public profile after reading an interview with controversial singer **Chris Barnes** in *Kerrang!*.

The promoters offered a hearty "Cheers, guys!" to *Kerrang!* when confirming the cancellation last week.

The support band on the remaining Cannibal Corpse dates are little-known Brazilian Death Metal act **Sarcofago.**

SEX PISTOLS' KISSING SID!

■ THE *SEX Pistols*' *'Kiss This'* album – a collection of the punk legends' greatest hits and rarities – is released by Virgin on October 5.

It includes the following 20 tracks:

'Anarchy In The UK', 'God Save The Queen', 'Pretty Vacant', 'Holidays In The Sun', 'I Wanna Be Me', 'Did You No Wrong', 'No Fun', 'Satellite', 'Don't Give Me No Lip, Child', '(I'm Not Your) Stepping Stone', 'Bodies', 'No Feelings', 'Liar', 'Problems', 'Seventeen', 'Submission', 'New York', 'EMI (Unlimited Edition)', 'My Way', 'Silly Thing'.

The first four songs are singles lifted from the *'Never Mind The Bollocks'* album (1977). 'I Wanna Be Me' is the original flipside to 'Anarchy In The UK' and 'Did You No Wrong' the flip to 'God Save The Queen' (later re-recorded for the *'Fire And Gasoline'* LP by Pistols guitarist *Steve Jones*, with guest vocals by *W Axl Rose*).

'No Fun' was the B-side to 'Pretty Vacant', while 'Satellite' backed 'Holidays in The Sun' but has never appeared on CD, since that single was deleted.

'Don't Give Me No Lip, Child' and '(I'm Not Your) Stepping Stone' are taken from the *'Great Rock 'N' Roll Swindle'* album. 'Silly Thing' also originally appeared on '...Swindle', but the version on 'Kiss This' is the single which reached Number Six in the UK charts in 1979, sung by Jones, and available now for the first time on CD.

'My Way' was a hit single for the late *Sid Vicious*. The remaining eight tracks are all from 'Never Mind The Bollocks'.

A special limited edition double CD of 'Kiss This' will include a bonus live 'bootleg' recording from a Pistols gig in Norway, dated July 21, 1977.

The live CD features the following tracks;

'Anarchy In The UK', 'I Wanna Be Me', 'Seventeen', 'New York', 'EMI (Unlimited Edition)', *'No Fun'*, 'No Feelings', 'Problems', 'God Save The Queen'.

All the material has been digitally remastered by former Pistols singer *John Lydon* (né *Johnny Rotten*).

Both the CD booklet and double vinyl gatefold sleeve feature many previously unpublished photographs.

"A SOLID ROCK ATTACK" ROCK WORLD

EMF

STIGMA

NEW ALBUM

INCLUDES THE SINGLES
'THEY'RE HERE' & 'GETTING THROUGH'

ON TOUR

OCTOBER

1 NORWICH, University of East Anglia
2 LONDON, Brixton Academy
3 LEICESTER, University
5 DUBLIN, McGonagles
6 BELFAST, Ulster Hall
8 GLASGOW, Barrowlands
9 HULL, University
10 NEWCASTLE, Poly
12 LEEDS, University
13 NOTTINGHAM, Rock City
14 EXETER, University
15 PORTSMOUTH, Guildhall

PARLOPHONE

MR BIG BREAK OUT LARGE LIVE ONE!

■ *MR BIG* release a live album in November.

Like *AC/DC*'s forthcoming live extravaganza, the album is simply titled *'Live'*, and features the following tracks:

Side One; *'The Drill Song (Daddy, Brother, Lover, Little Boy)'*, *'Alive And Kickin' '*, *'Green Tinted Sixties Mind'*, *'Just Take My Heart'*, *'A Little Too Loose'*, *'Road To Ruin'*.

Side Two; *'Lucky This Time'*, *'Addicted To That Rush'*, *'To Be With You'*, *'30 Days In The Hole'* (originally recorded by classic British blues rockers *Humble Pie*), *'Shy Boy'* (Mr Big bassist *Billy Sheehan*'s signature song, which he has previously recorded with both *Talas* and *David Lee Roth*), *'Baba O'Riley'* (a cover of *The Who*'s 1971 standard).

A long-form video, also titled *'Live'*, is released at the same time as the album. The video features the same tracks as the album, plus occasional solo spots.

Both album and video were recorded on one night – March 28, 1992 – at San Francisco's *Warfield Theatre*.

Pic Dave Plastik/Neptune

■ ***KERRANG!*** IS expanding its listings sections over the next few months.

We'll soon be featuring extensive listings of the following:

Heavy Metal and rock-related national, regional and cable/satellite television programmes.

Heavy Metal/rock national and regional radio shows.

Heavy Metal/rock clubs and rock nights around the UK.

If you'd like your show/club/rock night included, send full details of date/venue/station/running time to: **Paul Elliott, News Editor, *Kerrang!*, 52-55 Carnaby Street, London W1V 1PF.**

MORE GIRLS'

■ **GIRLSCHOOL** HAVE added one date to their October UK tour.

They play **Exeter Cat Club** October 15.

■ LIGHTWEIGHT US Metallers **Trixter** have finished recording their second album, titled **'Hear'**.

The full tracklisting is as follows:

Side One; **'Who Shall Say The American Dream...', 'Road Of A Thousand Dreams', 'Damn Good', 'Rockin' Horse', 'Power Of Love', 'Runaway Train', 'Blood Rock'.**

Side Two; **'Waiting In That Line', 'Nobody's A Hero', 'Wild Is The Heart', 'What It Takes', 'As The Candle Burns', 'On The Road Again'.**

No official release date for the album has been confirmed at present..

FISH'S 'MIRROR' REFLECTS PAST

■ *FISH* HAS recorded a new album of cover versions to be released before Christmas.

The album, titled *'Songs From The Mirror'*, will feature the big singer's interpretations of some of the classic rock tracks that he mimed to in front of his bedroom mirror as a wee laddie.

These tracks include *Argent*'s *'Hold Your Head Up'*, *The Moody Blues' 'Question'*, *The Sensational Alex Harvey Band*'s *'Boston Tea Party'*, *Genesis' 'I Know What I Like'*, *T Rex*'s *'Jeepster'*, *David Bowie*'s *'Five Years'*, *The Kinks' 'Apeman'* and *Sandy Denny*'s *'Solo'*.

'Hold Your Head Up' will be the lead track on an EP, titled *'Never Mind The Bullocks'*, which will precede the album release.

All tracks have been produced by *James Cassidy*, whom Fish met while cutting the song *'Parting Of The Ways'* for *Jeff Wayne*'s musical version of *'Spartacus'*.

Fish is to record two more covers later this month; *The Who*'s *'The Seeker'* and *Yes' 'Time And A Word'*. The latter may feature Yes guitarist *Steve Howe*. Both tracks are likely to be released as B-sides of singles.

Pic David Willis

"It's been a lotta fun doing these songs," Fish told Mayhem this week. "I've been put in this progressive rock box for too long.

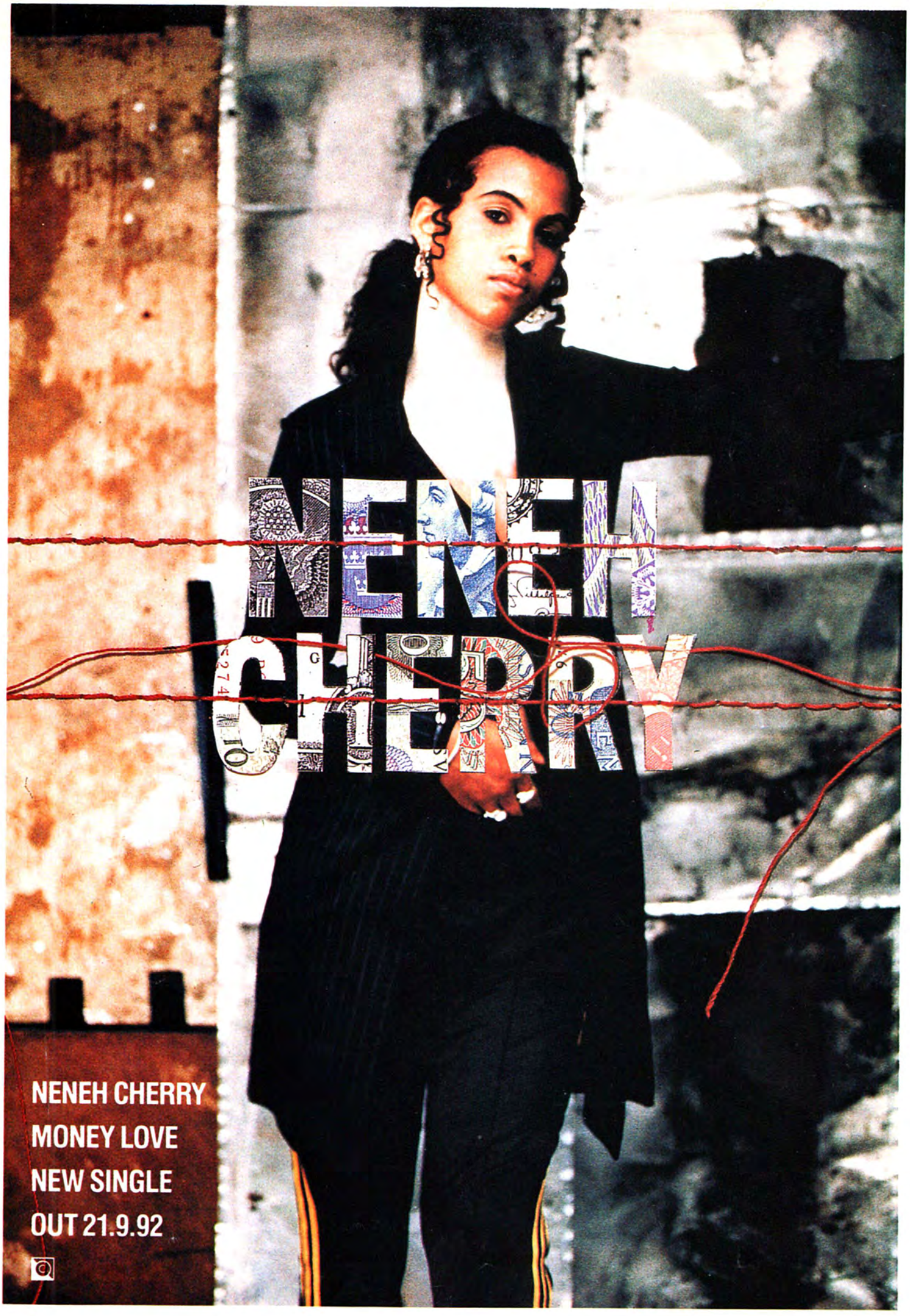
"I didn't want these covers to be just copies. We've used '90s technology, but mostly we concentrated on getting the attitude right. Rather than over-analysing anything like you do when it's your own stuff, we went for feel and brilliant performances.

"Originally we were gonna call the album *'The Guddler'*, which is a Scottish game where you pull fish out of water. I suppose it's a bit like one of those old *'Top Of The Pops'* albums with the scantily-clad women on the cover, but it's a *bona fide* album, it sounds like a Fish album. We played most of these songs on a recent club tour and it was a kick for us and the fans."

Fish and band return to UK stages in the Spring when they play a 30-date theatre tour in support of the album.

Full details in *Kerrang!* next next few weeks.

MAYHEM


NENEH
CHERRY
NENEH CHERRY
MONEY LOVE
NEW SINGLE
OUT 21.9.92

GUITAR-HEAVY STOMP

GRUNTRUCK are yet another band from Seattle who started as a laugh and then bagged a deal. So what makes them different from all the others? DON KAYE remembers the days in the old Skin Yard...

LIKE SO much of the music from Seattle that has turned rock 'n' roll upside down, Gruntruck started out as a lark. A couple of good friends, taking a break from their respective bands, only to find that the new project was firing up in ways that they didn't expect.

This is exactly what happened when vocalist Ben McMillan and guitarist Tommy Niemeyer, of Skin Yard and The Accused respectively, hooked up.

"I'd been singing for six years with Skin Yard," says Ben. "Me and Jack (Endino, Skin Yard guitarist and legendary producer) came back from tour; we were trying to get a major deal. But the majors all wanted us to sign for seven years. So we decided to bag it!

"Gruntruck started because I had a tape of some songs I did with a drum machine and guitar – it was really terrible. Our drummer (Norman Scott) got a hold of it and just said, 'Let's start a group'. And that's how it came to be."

Easy as that.

"Tommy joined right then," Ben adds. "It was all kinda by mistake that it happened. We really never intended to do an album. It was a tape for friends, and somebody just put it out."

'INSIDE YOURS,' the demo-turned-album, was released in 1990 on eMpTy records, a tiny North Western label. But some trendy A&R type from Roadrunner bumped into the band, and was blown away by their live show. A properly distributed release for 'Inside Yours' was next, followed now by 'Push'.

All this from a band that wasn't supposed to happen. Have they now decided to see this thing through?

"Well, Tommy quit The Accused and I'm no longer in Skin Yard..." says Ben. "The thing is, the band is a lot of fun, so it wasn't like we *had* to do it. It was just... it's fun and seems like the most natural thing to do."

Whereas the split between the Skin Yard members was amicable, Tom Niemeyer's decision to leave veteran Thrash-punk-splatter-rockers The Accused was for more practical concerns.

"I was pretty disenchanted with the Nastymix label that we were on," he admits, "and with the level that we were at after being on Combat Records. We should've bagged it after we got dropped from Combat. That almost broke us up, but we just kept chugging along, puttin' out little independent releases here and there. It was starting to wear on me, getting real formulated.

"Nobody in the band wanted to try anything different – they were scared to do that. With Gruntruck, there are no limits."

"Some bands stay together because you've got so much time under your belt that you feel like it's part of you," reflects Ben. "But with Gruntruck, it really happened by accident – although there probably was some premeditation, with drinking!

"Sure, we'll be playing to smaller crowds, we don't know what's gonna happen, there's gonna be people who were into Skin Yard or The Accused dissin' on us – but if it's fun, you just go with it."

FANS OF solid, fired-up heavy rock won't diss on Gruntruck. While 'Inside Yours' exhibited the rawness of a demo, it also displayed the group's guitar-heavy stomp with just enough grunge and weirdness. 'Push' is a totally different animal.

Produced by old pal Jack Endino, the album roars with the brilliant opener, 'Tribe', and doesn't let up. Rhythmic, oversexed, pissed off and celebratory, 'Push' is not just another wade through the Seattle murk.

"We get asked, 'What do you think about being a Seattle band?'," says a bemused Ben. "I live here, I play here – is there something I'm supposed to *feel*?.

"Everybody's been expecting a backlash for a long time, ever since SubPop was around. But hell, all we had before this was Hendrix and Heart!"

WHAT DO Gruntruck wanna do that they haven't before?

"We wanna do a lot simpler music, with more of a – may I use the word? – groovy feel," Ben replies. "The way that Scott plays drums is very hard, but it's mechanical and simple. I can hardly play guitar, so the easiest thing for me to do initially was to write some easy riffs. As my musical knowledge grows, of course, I'll get worse! Less

GRUNTRUCK: "There are no limits..."

"I can hardly play guitar at all, so the easiest thing for me to do initially was to write some easy riffs. But as my musical knowledge grows, I'll get worse. Less feeling, more notes!" – GRUNTRUCK's BEN McMILLAN

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OUT NOW

GEFFEN

NEVER SAID IT WAS GONNA BE EASY...

Free from the commercial constraints of a major label, veteran Brummie pomp giants MAGNUM are back to their enormous best with a new album, 'Sleepwalking', inspired by guitarist/songwriter TONY CLARKIN's lonely, dark and stormy nights on the Devon coast. The permanently lovelorn DAVE REYNOLDS knows where he's coming from...

MAGNUM (left to right): Mickey Barker, Tony Clarkin, Mark Stanway, Bob Catley, Wally Lowe

"I think when we first started I was reading too many Tolkien books, but you move with the times..." – TONY CLARKIN on his lyrics

IT MIGHT seem amusing, but it's a fact that Magnum rehearse in a garden shed in a far-flung corner of keyboard player Mark Stanway's brother Guy's backyard.

When I arrive, the band (vocalist Bob Catley, guitarist Tony Clarkin, bassist and tea maker Wally Lowe, drummer Mickey Barker and the aforementioned Stanway) are working out a perfect live ending for 'Only In America', the first choice single release from new LP 'Sleepwalking'.

Since the quintet released 'The Spirit Live' in 1991, Magnum have parted ways with Polydor.

"We felt the album needed to come out as quickly as possible, yet we knew that Polydor wouldn't put anything behind it," states the now shaven-headed Tony Clarkin. "So I asked them whether they'd let us leave the label and they said yes. Keith approached Music For Nations with the idea of putting out the new album, and they said it would be a priority release for them! That was so much better than staying with Polydor, who really didn't give a damn.

"They didn't *quite* just let us go; we had to pay to get off the label, but it was worth it. There's no point in being with a company, even the biggest in the world, if they don't understand the band. I think they'd admit that they didn't know what to do with us."

'SLEEPWALKING' IS the strongest album Magnum have made in years, and it's obvious that they see it as the start of a new era. And it's a release that takes them to new dimensions musically.

"On this album, everybody has been allowed to stamp their own authority on it," reckons Tony. "We produced it ourselves this time, we used our own studio, so it's more of a personal thing.

"On the whole it sounds like a BAND playing."

"And the best person in the world who knows what Magnum should sound like," reckons Bob Catley, "is Tony, who's the best producer we could have."

"It's actually more of an *un*-produced album," continues Clarkin, "which is perhaps why it sounds live and raw enough to be really exciting."

Will you keep everything in-house like this in future?

"That's what we aim to do," laughs Bob, "and it saves on producers' fees! Too right!"

"It also stops you from being pushed in a direction you don't want to go in," adds Clarkin. "Sadly, that happened with 'Goodnight LA' (Magnum's last studio release), even though we went along with it. We were accused of selling out on that record. I don't think we did, but there were a lot of things on that record that weren't totally Magnum.

"It's crazy how a record company can try and change a band. I actually think we were blackmailed into it.

"We went through a very bad period, but we all feel that we've learnt from the experience. Writing with other people did open my eyes, so I gained from that negative period."

"I've actually got a good collection of jackets. I just don't bothering wearing them!" – BOB CATLEY on his infamous wardrobe

MAGNUM BEGAN work on 'Sleepwalking' 18 months ago, and in fact debuted a couple of songs ('Broken Wheel' and 'Just One More Heartbreak', at the time titled 'Turn Me Loose') on last year's Autumn tour. According to Catley, they slotted in really well.

"We were pleased at the reaction to those songs, but I always wonder whether we'll be criticised for being different each time," comments Clarkin to my surprise. "I don't like to do albums that sound the same; I think we'd get really stale and it would just send me round the twist. I'm forever asked when I'm gonna write another 'How Far Jerusalem', and I just have to say that the song was on 'On A Storyteller's Night' and I'm not gonna write another song like that."

How do you feel about the accusations that all Magnum are is a 'dungeons and dragons' type band, relating cheesy tales of swords and sorcery?

"They don't know the band!" laughs Bob.

"They certainly don't listen to the lyrics," offers Tony. "I think when we first started I was reading too many Tolkien books, but you move with the times.

"Oddly enough, when we had 'Wings Of Heaven' out I did a bunch of interviews for America, and one guy reckoned we were really political! He'd just picked up all these little things in our lyrics!"

CLARKIN'S CLASSIC observations come to life on 'Sleepwalking', particularly on 'Only In America' where Catley sings of *'a pirate on the radio'* (a reference to LA's pirate rock radio station) and that *'every waitress is a performer'*.

"That's so true," smiles Tony. "That song comes from a little diary I kept of a trip Bob and I made to LA..."

'Stormy Weather', the LP's opener, was influenced by several of their friends breaking up with loved ones.

"It's like some sort of routine, y'know? It all stems from when I lived on the coast in Devon, and these lonely, dark, stormy nights that just felt like the break-up of a long-term relationship."

I think I get the picture...

'Stormy Weather' was in the running for first single, though 'Only In America' got the nod in the end.

"But it's a great opener for the album," acknowledges Bob. "Instead of coming out bashing things, we've got this wonderful, lilting song before everything just goes up. We're all really pleased with the record, so I just hope everybody else likes it."

OF COURSE, 'Sleepwalking' wasn't the planned title for the LP, though as Clarkin reveals, it *was* the original choice.

"We'd decided on 'Sleepwalking', but then Stephen King's 'Sleepwalkers' film came out, so we changed it to 'Night Watch', lived with that for ages, then decided to change it back after I'd done some re-editing on the track called 'Sleepwalking' and we'd decided to put that on the album in place of 'Caught In Love', which will now be a single B-side." Phew!

Magnum begin their UK tour proper on October 9 in Milton Keynes, after some very low-key warm-up dates in the far, far North.

Thankfully, Bob Catley will be sporting a brand new stage jacket, his notorious sequinned blouson having finally been consigned to his private wardrobe.

"I had it made in America," laughs Bob. "It's not actually sequins, but rather little silver star signs. I've actually got a good collection of different jackets," the singer pleads in his defence. "I just don't bother wearing them!"

Pix Ray Palmer

KERRANG!

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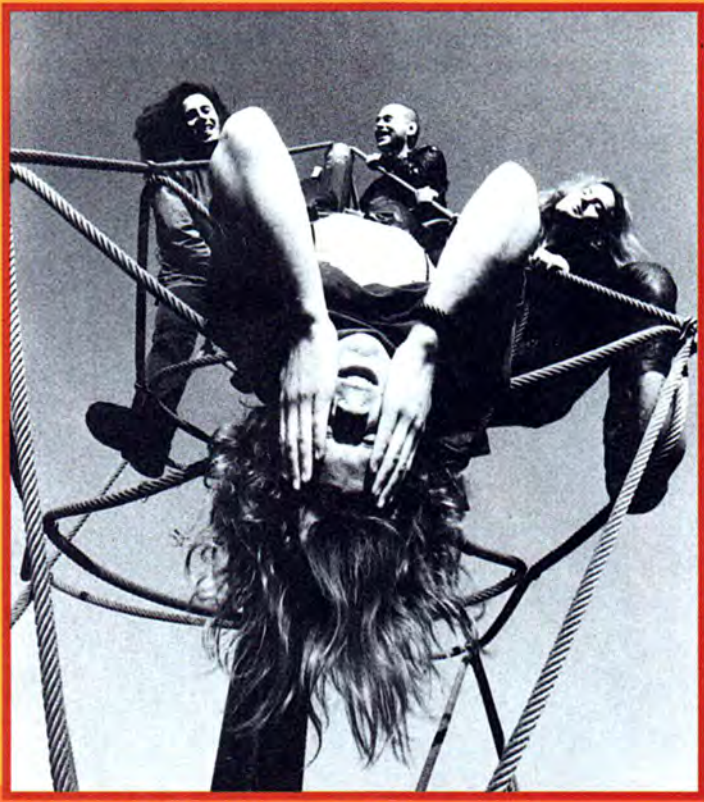


UNWRAPPING THOSE INNUMERABLE PAIRS OF SOCKS IN A FRENZY THIS WEEK... Brian Damage of Kix, September 30 • Tommy Lee of Mötley Crüe, October 3 • Frank Hannon of Tesla, October 3 • Troy Luccketta of Tesla, October 5 • Brian 'Beano' Johnson of AC/DC, October 5 • Fast Eddie Clarke, ex-Motörhead, October 5 • and Adrian Parkin of Fudge Tunnel, October 5!

TERRORVISION: trouncing the Seattle posse!

MOVE OVER, SEATTLE – HERE'S BRADFORD!

JUST WHAT is all the fuss about Seattle? Isn't it time that you investigated our British hotbeds of talent instead?

I live in Bradford. I know it sounds like a joke town, but when it comes to rock 'n' roll it's seriously shit hot. You obviously know about Loud and Terrorvision, but it doesn't end there! There are some brilliant new bands around like Primate, Silence, Mr Meana and Architect, whose new album 'Poets And Thieves' is a classic (contrary to Chris Watts' blinkered, naive misinformed view). *(You're not in the band, by any chance, are you?! – Ed.)*

All these bands are talented, work damned hard, have excellent, loyal followers and release their own top quality products (check out Mr Meana's 'Social Elite' CD). I think they deserve some recognition – even Mörat couldn't say a bad word about Architect. Get on the case, *Kerrang!*. **Rob Farlow, Bradford.**

WATTS' BLURRED 'VISION'

DOES CHRIS Watts have his head up his ass or what? I bought the Mordred EP 'Vision' that he gave two Ks for a few weeks back. Did he actually listen to it?

He not only got the titles of the songs wrong, but it's f**king excellent! Mordred have proved that they can tighten up but retain their individual sound. My hamster's droppings give 100 per cent better reviews than Chris Watts. **Jed Wildenrath, The Arse-End Of Nowhere.**

GAGGIN' FOR A SHAGGIN'!

AM I really the only female *K!* reader to be floundering in an ocean of unquenched desire over Bill Gould of Faith No More?

Okay, so he's got a beer belly – so what? With such an angelic smile, you could forgive him for any sin! The more, the merrier as far as I'm concerned! The **Norman Lamont Depreciation Society, Brum.**

BILL GOULD: gaggin'!

DO OR DIE TIME

WHAT'S happening, people? I remember a time when Heavy Rock fans all got along together; now all I hear is constant arguing about whose style of rock is best and who can wank the fastest on guitar.

You can only sub-divide so many times before you will eventually kill off Heavy Metal as a music genre. Wake up, bozos – it's do or die time. **Dr Rock, Carlisle.**

Pic Ian Tilton

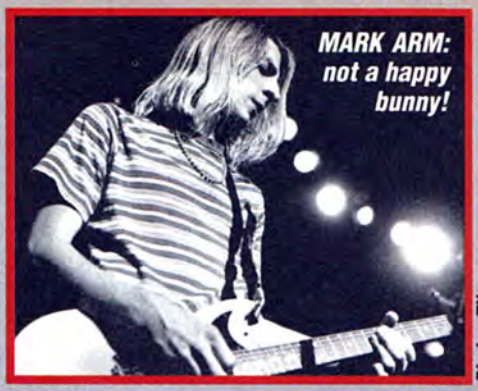
DOG-GONE!

AFTER SCANNING several recent issues of *Kerrang!* I have noticed that you haven't mentioned the lord and master of all, the sexiest man in the business – yes, I'm talking about Dogs D'Amour's Tyla!

Where is he? What's he doing? Any chance of a lovely poster of my main man? If not, I might do something stupid... like go and see GN'R again! **Avril, Crewe.**

TYLA: currently residing in the 'Where Are They Now?' file...

A LETTER FROM MARK ARM!



Pic Ian Tilton

CONCERNING THE Mudhoney feature in ish 407, I have to state that I never said that Eddie Vedder from Pearl Jam was "strung out". It was probably something along the lines of, "I've heard he's a little wigged, or freaked out". Since the interview took place over the phone, I guess Chris Watts heard what he wanted to hear – considering some of the questions he asked. Next time, please send Mike Gitter our way! Thank you. **Mark Arm, Mudhoney.**

PS. Why shouldn't Taime Downe move to Seattle? He's from here, and if he's as washed up as you imply, he's probably just moving back in with his parents!

We didn't realise 'strung out' had a different meaning in the States to what it has here. Eddie 'n' Mark – sorry, an' we love you both! – Ed.

ROCK FANS FIGHT ON

I'M WRITING in reply to David of Northampton's (ish 409) criticism of my opinion of Leatherface's Frankie Stubbs (ish 406).

Let me clear two things up. First he questions which bands I do like. Well, how about this lot: AC/DC, Metallica, Love/Hate, Slayer? Can't see many *Kerrang!* readers laughing at that lot.

Secondly, Frankie Stubbs is still a sad tosser. Anyone who kicks a person in the head needs to see a shrink. Would Dave like to spend a weekend in Edmonton, where I live, and visit the pub in my road and witness the violence that goes on at closing time? Then he might change his tune.

The last place I expect to see violence is at a rock gig, so the sooner the Marquee ban such hooligan bands as Leatherface the better. **Dave Gill, Edmonton.**

DEATH METAL POST MORTEM

I HAVE to agree with Alli's letter (ish 411). Autopsy, Cannibal Corpse and other gore bands ain't scary or original or actually sick; they're just very clever, very predictable and very sad.

There must be a lot of 14-year-old boys going around in come-stained T-shirts trying to gross out their big sisters for this sort of bollocks to sell. The sooner they grow out of it, the better. **The Rhand, Hove.**

A ROSE BY ANY OTHER NAME...

STOP PRESS!

Due to the unfortunate recent arrest of W Axl Rose, Anneli, the two-year-old backing vocalist, was called upon to complete the Metallica/ Guns N' Roses tour. Here she is pictured demonstrating her feelings on the New York State police... **Brita, Gwynedd.**

SPICING IT UP

IN RESPONSE to the Scouse Headbanger's letter in ish 410, I'd just like to say that I am f**ked off reading mindless drivel from people who delight in whingeing about bands they obviously have no interest in whatsoever. I am not bothered one way or the other about Warrant, but I would remind the Scouse Headbanger that variety is the spice of life – what appeals to some obviously won't appeal to others.

Just calm down, man – why let it get to you? **Joanne, Catterick.**

SHORT 'N' CURLIES!

TELL BILLY The Fish (ish 410) if he doesn't know who Black Sabbath are, and Ronnie James Dio, he'd better get back on his mother's tit a bit sharpish. **The Man In Black, Swindon.**

PS. Deep Purple to headline Donington '93!

DEAR JANI Lane, please, please, please, please, please, please, please, please, please, please, please, please f**k off and die!

Thank you. **Natt Glamster, Essex.**

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WIN A NIGHT AT THE MOVIES WITH AC/DC

Pic Mark Leialoha

AC/DC. Donington. 1991. The top Oz rockers delivered a blistering set that was filmed by director *David Mallet* using an amazing 22 cameras! The full glory of the show is now a full-length video, *'AC/DC Live At Donington'*.

To celebrate the release of the video, the film will be given six screenings in cinemas around the UK, and we've got 25 pairs of tickets for each screening to give away! Just answer the questions below, and post the coupon to: AC/DC Komp, *Kerrang!*, 52/55 Carnaby Street, London W1V 1PF before October 7 – and don't forget to state which screening you'd like to attend!

The screenings are as follows: *October 15, London Prince Charles Cinema, WC2 at 9pm/October 20, Birmingham MGM Cinema, Ladywell Walk at 6.30pm/October 21 Manchester MGM Cinema, Clippers Quay at 8pm/October 23, Newcastle-Upon-Tyne Tyneside Cinema, Pilgrim Street at 9pm/October 24, Sheffield UCI Cinema, Crystal Peaks Centre at 11.30pm/October 24, Glasgow Cannon Film Centre, 326 Sauciehall Street at 11pm.*

Question One: Which year did Brian Johnson join: a) 1978 b) 1980 c) 1981?

Question Two: What was AC/DC's last studio album: a) 'The Razor's Edge' b) 'Blow Up Your Video' c) 'Video Your Razor'?

Answer to question one:_____

Answer to question two:_____

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RED HOT CHILI PEPPERS
'What Hits!?'
(EMI MTL 1071)

K K K K

MORE THAN Nirvana, the Red Hot Chili Peppers are an unlikely Platinum seller. In the land of formatting, they've sold two million units of an album – 'Blood Sugar Sex Magik' – that seemed too funky for rock radio and too rock for the black stations.

A retrospective album was inevitable and had been planned by EMI before the band quit the label to sign for Warner Brothers two years ago. A condition of release from the EMI contract granted EMI use of one single from the first Warner Brothers album. EMI have chosen 'Under The Bridge', an American Number Two and the best song here.

There are 17 more tracks on 'What Hits!?' culled from the five albums the Chilis cut for EMI between 1984 and 1989. As its ironic title suggests, there aren't many big singles here besides 'Under The Bridge': in fact, the only other hits are other people's – Jimi Hendrix's 'Fire' and Stevie Wonder's 'Higher Ground'. Neither is played with much style.

The former is frantic, wanky and loses the grooviness of the original. 'Higher Ground' dates from Stevie Wonder's most inspired era, when the blind genius crafted spiritual, organic funk of a standard rarely, if ever, equalled. The Chilis miss the point by playing it like a Heavy Metal song.

'Higher Ground' is symbolic of the Chilis' worst excesses, when they're just too heavy-handed to be truly funky. This seems weird considering their second album, 'Freaky Styley', was produced by legendary Parliament/Funkadelic godfather George Clinton, and that the key tracks on that record – 'The Brother's Cup', 'Hollywood', etc – are funky as hell.

The best rocker here is also from 'Freaky Styley'. 'Catholic School Girls Rule' had to be a funny, outrageous, butt-kicking tune to live up to that title. The same, of course, applies to 'True Men Don't Kill Coyotes'. At the other extreme, 'Behind The Sun' is one of the Chilis' better pop songs, sweet and psychedelic.

'Show Me Your Soul', a track previously exclusive to the 'Pretty Woman' movie soundtrack, is included, and not simply as a tempting rarity; it's also one of the band's strongest songs, funk minus the crunching guitars but with a little honky tonk piano.

Featuring just this one rare track, 'What Hits!?' is for beginners and not collectors. They may be short on hits, but you gotta admire the Chilis' sauce.

PAUL ELLIOTT

RED HOT CHILI PEPPERS (Anthony Kiedis): saucy!

Pic Mark Leialoha

KERRANG! KRITIKS' KODE OF KONDUKT!

KKKKK – KOHABIT WITH IT! KKKK – KOOKIN'! KKK – KRUISIN'! KK – KRITIKAL! K – KODSWALLOP!

Pic Eddie Malluk/Reploto

The brutal truth

ALICE IN Chains: not one to listen to if you're feeling a bit down **(I'd avoid this altogether if I were you, Wiggy! – Ed.)**

ALICE IN CHAINS
'Dirt'
(Columbia CT52475)

KKKKK

IF THERE'S a Seattle backlash, as there's almost bound to be, you can't hold the music responsible. The second album from Alice In Chains, one of Seattle's biggest exports, is very nearly a masterpiece.

'Dirt' may be the most intensely depressing album of the year. It is a journey into an abyss so black that one is forced to wonder how the protagonist survived it. Musically, it is a dense, complex, throbbing work, pulsing with familiar grunge backdrops, yet exploring a whole new range of textures.

It was reported in *Rolling Stone* recently that singer Layne Staley had undergone treatment for heroin addiction. With that in mind, one can easily make several surmises about the contents of 'Dirt', although you run the risk of reading too much into it as well. The title track (perhaps the band's finest moment so far), and the whole second half of the album, is one long, nightmarish trip through a cycle of self-abuse and tortuous struggles against *'my drug of choice'* that finally ends on a slightly hopeful note with the strangely uplifting 'Would?' (someone suggested that 'Would?' might also be a black pun on 'Wood', referring to drug casualty Andrew Wood).

Layne's vocals and lyrics are haunted by naked despair and honest emotion that's painful to listen to. On the title track, he's begging someone to kill him; on 'God Smack', he asks plaintively, *'What in God's name have you done?'* – another dark pun. On 'Hate To Feel', a twisting epic with gargantuan riffs that easily match the best of Sabbath and Trouble, he is beyond all help, screaming, *'What the f**k will it take?'* as the guitar seems to mock him in the background.

If the album's second half is a brutal rollercoaster ride through living hell, the first half-dozen songs are no lightweights. Opener 'Them Bones' is a short, sharp shock in the manner of 'We Die Young', while 'Dam That River' rocks in monolithic style. 'Rain When I Die' showcases the group's amazing ability to couch almost poppy vocal hooks in mournful choruses, a trademark that Trouble also use to great distinction. I'm also reminded of that underrated group on 'Down In A Hole', the closest Alice In Chains come to a ballad.

Layne delivers a stunning performance, but he wouldn't be able to do what he does without the unique guitar stylings and master songwriting of Jerry Cantrell. The man is quickly becoming a musical powerhouse in his own right, incorporating everything from Sabbath (again) to Mr Bungle (!) to free jazz to Eastern chord structures into a riveting mix. And credit to drummer Sean Kinney and bassist Mike Starr for nailing everything down while the boys upfront blow your mind.

'Dirt' is an unflinching, brutally truthful and, yes, fiercely rocking testimonial to human endurance. I only hope its witnesses have come through their travails intact. We need more albums like this. ***DON KAYE***

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Not Caking it

Pic Joe Giron

MUDHONEY: more petrol pump attendant than garage militant...

MUDHONEY
'Piece Of Cake'
(WEA 9362450901)

KKK

BASICALLY, WE need another Mudhoney record like we need Bachman Turner Overdrive. They might have been the second most important band from Shitsville DC, but Mudhoney also happen to be one of the more average exponents of that guitar grunge thing. They were a bit crap at Reading as well.

They've made it onto a major label. That's a joke. You can just hear those pre-fab boardroom walls trembling to the hazy noise of 'Piece Of Cake' and the resounding applause for the men who still imagine Mudhoney to be a vital and spirited addition to their College Radio roster. They should've gone to Bradford and saved on the air fare.

'Piece Of Cake' is to records what the Ford Capri was to motoring. Superficially speedy, but basically a rock of shite in flash clothing. Whatever the bugbear, you could never accuse Mark Arm of selling his soul on this one. Selling it short, maybe...

There are some great moments. 'When In Rome', 'I'm Spun' and, particularly, 'Blinding Sun' are typically thick ruts of sickly distortion and nasal angst. Even the punk rock root of 'Ritzville' ('*As good a place as any to die*') forgives the fact that Mudhoney's last effort ('Every Good Boy Deserves Fudge') was abysmal. But these occasional flashes of inspiration are clouded by nonsense.

'Wooden Legged Cowboy Buck' and 'Snippet-Snip It' are as bozo as the titles suggest. Sticking their tongues out at the pomp of a major label debut might have sounded like a good idea, but 'Techno' and 'The Fartz' are simply cretinous. That in itself is no reason to applaud Mudhoney. Ultimately, it is these occasional windows of spaz toilet humour rather than such dirges as 'Let Me Let You Down', 'Take Me There' and 'Thirteenth Floor Opening' which ruin 'Piece Of Cake'.

Mudhoney have missed the point. They are no longer subversive garage militants but rather four knackered cartoons of all that was thrilling and beautiful about 'Superfuzz Bigmuff'. The fact that 'Piece Of Cake' in places surpasses their former glories makes it even more of an irritation.

This is the great Shitsville hangover. So *now* who wants to relocate? ***CHRIS WATTS***

LUNACHICKS
'Binge And Purge'
(Safe House Communications SFH2107-2)

KKKK

FINALLY (HE squeals, yet only semi-orgasmically). New York molls the Lunachicks are wunna them bands that I always wanted to 'check out' (speakin' journalistically, dahlings), but no one came up to me an' shoved 'em up my lazy, skinny arse. Now, laid out on a platter in front of me, I'm goin','Gabba, gabba, hey! What's this?!'. It shakes my alley. It rattles my gutter. It rocks my block.

Just punch that button an' they're off! 'Apathetic'. No pissin' about with these manic moon maidens, just a couple of abused guitars and a chorus which ain't afraid to bounce.

*'What a drag, what a drag, what a f**kin' drag'*, considers vocalist Theo on 'Plugg', but with that excitement, passion an' vibrancy born out of boredom that made '70s punk so fired. Fun out of angst. My kinda paradox. The Lunachicks are a lesson (in my book) to a lotta today's grunge dealers who wallow in misery and introspection. If you've got a message, give it some bozoid backbone, that's what I say. *Entertain*, you lame f**ks!

Curiously though (boo, hiss), repeated plays did find me hackin' the originally planned fifth K off my ratin' (ooh, that feelin' of power!). That dizzy debut play (of this, their second opus) dazzled me with attitude and delivery, yet repeated spins (of which there were many!) found me finkin' the Lunas wouldn't have suffered from a touch more songwritin' ingenuity *à la* da Ramones, Uncle Sam (yes, you bastards, Uncle f**kin' Sam!), the Dictators, etc. It's like the Poison Idea thang – the spirit's there, but it's still a pale substitute for the masters.

Or maybe I'm over-analysin'? Somebody tell me to shut up. Fox-core? Whore-core? Core-shmore! The Lunachicks are blessed with a garage heart and, hey (the 'Gabbas' are optional), despite my ditherings I'm still only just gettin' into 'Binge And Purge'. Come tomorrow I'll be invitin' ya round to discuss its dirgy delights in great detail over a glass of somethin' stimulatin'. And what the hell... stay the night! ***RAY ZELL***

VARIOUS
'California Man – Music From The Original Motion Picture Soundtrack'
(Hollywood CD 26 570057-2)

KK

YO, DUDES – most excellent non-bogus compilation... NOT! Yeah, I guess it had to happen. The latest teen movie sensation, 'California Man', is upon us, so prepare yourselves for yet more obscure 'Wayne's World'-type lingo. Naturally, the film soundtrack – boasting a fair proportion of rock-based fodder – is hot on its heels.

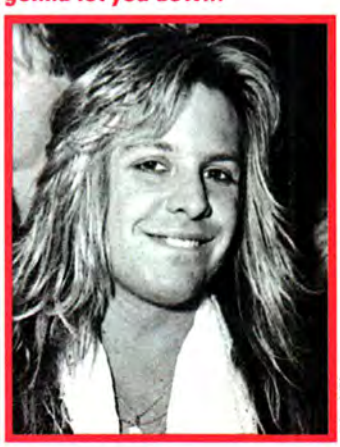
If the film sounds a bit cheesy, then at least you've got dear ol' Vince Neil and The Scream shrieking away in the background. The Scream were always a bad-assed mutha of a rock band and, needless to say, Vince-baby ain't never gonna let you down. This is no wilting rose!

Everyone knows Queen's 'Stone Cold Crazy' already, so that leaves us with Cheap Trick f**king up grandly on 'Wild Thing', Steve Vai's standard instrumental excursion, and T-Ride's interesting but somewhat awkward 'Luxury Cruiser'.

Scatterbrain and Infectious Grooves play the old funk-by-numbers game, but it's really down to the first single, Vince's rifftastic 'You're Invited (But Your Friend Can't Come)' to make a guaranteed smash. Still happily in the Crüe vein, Vince is assisted by various Damn Yankees and sounds all the stronger for it.

Only The Scream's rip-roaring high school anthem 'Young And Dumb' can top this. The irony that it's The Scream's John Corabi who has replaced Neil in the Crüe is surely lost on nobody. But whether two corking tracks, a pile of mediocrity and a whole heap of shit are a worthy cause to buy an album depends on your income. Best buy the single instead, eh? ***STEVE BEEBEE***

VINCE NEIL: he ain't never gonna let you down!



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FM
'Aphrodisiac'
(Music For Nations MFN 141)

KKKKK

HOW MANY bands do you know who could be pardoned for coming up with a lyric like *'My blood feels like gasoline'*?

It seems as though FM have been around for centuries, yet this is only their fourth album – but it's their most cohesive and frankly best effort since their debut 'Indiscreet'. The full five Ks are well deserved, but Steve Overland's voice is always worth two on its own.

There's a slightly dirtier, heavier and more urgent air to FM's music now, and opener 'Breathe Fire' is instant proof of that. It's followed by the first single 'Blood And Gasoline' (from which that abovementioned line is culled, natch!) and then 'All Or Nothing', which is a simply huge menagerie of dynamic guitars.

FM take a breather for 'Closer To Heaven', but not without tanker loads of dripping emotion. A bluesy piece, it almost grabs at a Michael Bolton sound from his Blackjack days. Overland seriously attempts to wrestle a knighthood out of this one, and it's a song their label MFN should throw at radio with all their might, because there's a Top 20 breakthrough here, I swear.

If 'Closer...' isn't it, then perhaps 'Run No More', the endearing 'Rivers Run Dry' or the soon-to-be crowd-pleasin' 'Play Dirty' might be in contention to assist FM in cracking the market.

See, the emphasis is on great songs, great playing and a renewed confidence as a unit. We might take the piss out of Andy Barnett here from time to time, but I figure that his recruitment has given FM a kick in the ass – big time. Combining with the rhythm team of bassist Merv Goldsworthy and Pete 'My Birding Days Are Over – I'm In Love' Jupp on drums, they are no longer the fluffy little AOR band with the weirdo on keyboards they were once considered to be.

And how many bands do you know who could turn a tears-in-your-glass tale of lovesickness into a song so personal to the listener that you almost feel they wrenched out your heart and stole the lyrics from deep within? 'Hard Day In Hell' is the song. I hope she's happy...

There's only one FM, and they've surpassed themselves with 'Aphrodisiac'.

DAVE 'FROZEN HEART' REYNOLDS

FM: sure beats oysters!

BROKEN HOPE
'Swamped In Gore'
(Grind Core 89801-2)

KKK

'SWAMPED IN Gore' – how's that for a title, eh?

The lyrics elucidate this concept quite nicely: *'Blood, pus and liquids internal excrete into this mess/Vomit bubbles through your chest and neck'*. And it gets worse/better (delete as appropriate).

Geographically, Broken Hope are Illinois men. Stylistically, they're entombed in Cannibal Corpse's house of horrors. 'Incinerated', 'Gobblin' Guts', 'Bag Full Of Parts' and 'Gore Hog' (*'Immense pig of doom/ Snout basted with gore'*) all attempt to gross you out with very similar gusto. Carcass also have a lot to answer for, having clearly twisted guitarist Jeremy Wagner's mind towards writing 'Cannibal Crave' – a right royal rocker of a tune about visiting graves when you're peckish.

What's that? The music? Ah, yes... Well, there's little to report on that score. Broken Hope play (or is it excrete?) grindcore Death with ultra-Speed sections and sick, sick vocals that are nuclear waste personified. It's nothing new, but sure has balls, even if they are balls that have been ripped from someone's groin and tossed in a blender! Sorry – don't know what came over me there...

Of course, you might argue that if Broken Hope *really* had guts (there's no escaping the unpleasantness, is there?) they'd start pushing at a few creative boundaries. Whatever, here's a competent Gore Metal LP. Take it or cleave it.

JASON ARNOPP

SAINT VITUS
'C.O.D.'
(Hellbound HELL 017)

KK

SEEING AS this is the seventh Saint Vitus LP, and considering

Can you pinch more than an Inch?!

NINE INCH NAILS
'Broken'
(Island IMCD 8004)

KKKKK

ABSOLUTELY MINDF**KINGLY disquieting stuff. Word has it that Nine Inch Nails mastermind Trent Reznor recently signed the lease to a place in Southern California to set up a home studio – only to find out he'd rented the infamous Sharon Tate murder house. So what resulted when he went in to record the first NIN noise in the past three years? Pure Mansonian meatgrinder muzak powered along by a hell house beat.

'Broken' is a blistering fusion of pop ballistics and nihilistic electronics. Six tracks that touch the extremes of Metal and techno, fusing both into a sound that burns transistors with every pulse. *'This is the first day of the last day!'*, Reznor screams like a disgusted Depeche Modey on 'Wish', and the world explodes into technocore hell, a white-hot clusterf**k of guitars and electronics. It's what Reznor was hinting at with the guitar meltdown of 'Head Like A Hole' amidst the otherwise restrained electronics of '89s 'Pretty Hate Machine'.

'Broken' is 10-fold tougher, meaner and harder. This is apocalypse-disco now, full scale and in-your-face noise warfare. Maybe Reznor's new-found hatecore has something to do with the past year-and-a-half of record company battles and forced inactivity that no doubt fuel the fire of 'Happiness In Slavery' and 'Gave Up'. After all, this was written immediately after all that nastiness, no doubt inspiring the ambient 'Hellraiser' plea, 'Help Me, I Am In Hell'. Intriguingly, it's terrible Trent's electro-pop songwriting sensibilities that make this burn like Sunday in Sarajevo.

In much the same way that Al Jourgensen treats Kentucky Fried white trash culture, Reznor assaults alienation in a way that would send Robert Smith running for cover. Here's six tracks of shoe-gazing that might just land you a Doc Marten-ed foot in your mouth.

MIKE GITTER

NINE INCH NAILS: apparently this is a pic of Trent Reznor. We think it looks more like a psychopath with a tea towel on his head...

all the favourable words that have been spoken about the Californians, you'd expect 'C.O.D.' to be quite good.

But those expectations would be cruelly thwarted, because it's highly insipid stuff for most of its sluggish 62 minutes. The band's number one mistake, as far as I'm concerned, has been to recruit new vocaliser Christian Linderson, who has all the punch and aggression of a wet flannel.

I realise that his melancholy tactics could be said to suit the tone of Doom Metal, but surely there's no reason why he can't put some true emotion into his craft? The lyrics often demand a forceful delivery – when a song's called '(I Am) The Screaming Banshee', you'd tend to anticipate something more than soulless crooning, right?

Another bad move would appear to have been using Don Dokken as producer, although I'm sure a miserly recording budget can also be blamed for this album's half-hearted sound.

Guitarist DC Vitus reels off some riffs in classic Sabbath tradition, but the overall result is just a little too dated. Saint Vitus are plodding on through the same time zone, whereas a band like Trouble update the style and throw in some real balls for good measure. For me at least, 'C.O.D.' represents 'Cause Of Disappointment'. ***JASON ARNOPP***

Love overload

STAR STAR
'The Love Drag Years'
(Roadrunner RR 9193-2)

KKK

IF THE band's name evokes The Rolling Stones – whose infamous 'Starf**ker', the sleaziest groupie song ever recorded, was rechristened 'Star Star' for the 'Goats Head Soup' album – their song titles recall Marc Bolan and T Rex.

'Science Fiction Boy', 'Diggy Dragster' and 'Groovy Guru Gangster Girl' all echo Bolan's kooky wordplay, although Star Star don't get close to equalling Marc's pop genius. Still, Star Star singer Johnnie Holliday knows his T Rex – citing the overlooked 'Futuristic Dragon' as his favourite Bolan LP – and 'The Love Drag Years' is an impressive study in hard Glam rock.

Star Star are from New York, but are nothing like as decadent as the Dolls. At their most furious they recall Hanoi Rocks, but mostly they recall Cheap Trick. As might be expected of a man who sports the most outrageous flower-print brothel-creepers seen in Carnaby Street for many a year, Holliday is a big Trick fan. 'Treasure Or Trash' even goes so far as to blatantly lift the riff to Cheap Trick's 'She's Tight' for a few bars.

"We wanna be the Monkees of the '90s," says Holliday.

'The Love Drag Years' is over in roughly 30 minutes. 10 songs rooted in the kind of Glam rock that made 'Top Of The Pops' so totally f**king awesome in the '70s; tastes of Slade, The Sweet, T Rex, Bowie, Mott, Glitter, Quatro, Sparks *et al*. You can almost picture a young(ish), party-hatted and copiously-furred Dave Lee Travis playing mock guitar with a Christmas tree during the title track.

STAR STAR: cooler than Wrathchild!

Star Star aren't as entertaining as failed UK Glam titans Wrathchild, but they're cooler, and could be a real alternative to the ever-blander Cheap Trick. And Holliday? His voice is weak in a boyish, Bolanish way but, perhaps inevitably, he's a star. ***PAUL ELLIOTT***

King krazy

KING DIAMOND: raise your fist and yell!

MERCYFUL FATE/KING DIAMOND
'A Dangerous Meeting'
(Roadrunner RR 9117 2)

KKKK

HOPEFULLY, THE fact that King Diamond and most of the original Mercyful Fate crew are reforming will heave the Danish screamer from the rut which he's inhabited for some time. With 1990's 'The Eye', he at least stopped trying to present old-fashioned horror movies on vinyl, but forgot to make the music brilliant.

'A Dangerous Meeting' is not the new 'Mercyful Fate Featuring King Diamond' opus, but instead a 77-minute (on CD, while the tape adds five bonus minutes with 'Into The Coven') compilation of highlights from the works of both bands over the last 10 years.

The early Fate efforts sound obviously old now, particularly when it comes to the recording techniques involved, but most of them somehow succeed in maintaining a strange allure. Listen on and grin as that unearthly Diamond voice orders you to *'Say goodbye to all your f**kin' angels!'* during 'Doomed By The Living Dead'. In those days, King was an irreverent rascal with Satan as his best buddy, and he didn't care who knew it.

'A Corpse Without Soul', from that very first mini-album, bounds along with strong intent even today, remaining one of Fate's most evil-eyed extracts. King Diamond's subsequent solo career hit a peak with the 1987 opus 'Abigail', floundered with the forgettable 'Them', picked itself up for 'Conspiracy' (featuring 'Sleepless Nights', included here) and became unremarkable again when 'The Eye' hit the shelves.

However, 'A Dangerous Meeting' presents some of King Diamond's best pieces of horror theatre, even if they are about as scary as a toothpick-wielding mouse. 'Arrival' from 'Abigail' immediately grabs the attention, and even 'Eye Of The Witch' from 'The Eye' does quite well.

You get value for money, and you get the best bits. It would be nice to think that with Fate '92, you'll get the eye-opening rebirth... ***JASON ARNOPP***

VALENTINE SALOON
'Under My Skin'
(Pipeline DBAWC001)

KKKK

TRADITION CLEARLY means little to the four members of Valentine Saloon. This is a band who dress to impress, while crafting music that crosses all regular boundaries. As a result, they've got Kiss influences coming one way, punk coming another, tides of psychedelic riffing transcending through the window, gothic rumblings permeating through the floorboards and even a touch of The Cure circa 'A Forest'!

Though the idea of that lot being stirred together in a melting pot might read like commercial suicide, for Valentine Saloon it works a treat. There's only five tracks for your delectation, but the band promise a full length album by the year's end – a fascinating prospect. Luckily, all five are hard-hitting, a real whirlpool of aggressions and cleverly atmospheric harmonies.

The aforementioned Cure influences come into play on the swirling, otherwise psychedelic title track, a splendid partner to the hypnotic 'Soak'. The other three tracks are full Metal belters combining humour, colour and power. 'Mindbomb' is the kinda vigorous workout that our very own Rich Rags specialise in, while the bouncy 'Funhouse' is everything that a song called 'Funhouse' *should* be.

Valentine Saloon are an intriguing proposition. Doing what they do and doing it so well, Valentine Saloon might indeed grow to be giants. If only our hesitant homeland would give Rich Rags a similar chance... ***STEVE BEEBEE***

CONDEMNED
'Heavy And Live'
(Sounds Of Seattle 5052003-2)

KKK

DESPITE HAILING from the North West kingdom of all things grungy, Condemned are, surprisingly enough, a fairly straightforward Thrash band.

This naffly-titled LP is one half studio recording, one half live (natch), and the studio stuff holds up better despite tin-can production. 'Circle', 'Locked Away' and 'Addictive' all feature odd timings, a healthy amount of crunchy riffs and solid backbone rhythms. On the other hand, the live stuff tends to blur into a generic Thrash Metal sound. Perhaps the live material is older and less representative of the group's growth as players and writers. Only 'Grudge' really sounds interesting.

Both the live and studio material, however, are weakened by the vocals. The guy's name ain't even listed, but he seems to spend his time either doing his best Hetfield growl or straining for the high notes. Either way, he's simply not strong enough.

Despite the flaws, Condemned are plying a genre that's been lost amidst the Death Metal regurgitations of the '90s. That's worth something. ***DON KAYE***

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SINGLEZ

Just which of this week's new 45 releases were hot poop and which were, to coin a phrase, toilet? Only NEW ENGLAND's CHRIS HUXTER and KIM McAULIFFE of GIRLSCHOOL have the answers! Quizmaster: CHRIS WATTS!

MAGNUM 'Only In America' (Music For Nations)

Only in America – what? Crap title of the week from one of Britain's more enduring pomp rock bands. No doubt the impressive fanbase will buy this into the Top Something, but the prospect of both Bob Catley and Tony Clarkin representing the current Metal climate is just too terrifying to contemplate.

Kim: "Nice, safe, pleasant... No great surprises, but nice blokes."

Chris: "It's very safe. It sounds like Yes, and I'm sure they're very nice people as well. It doesn't do much for me."

THE QUIREBOYS 'Tramps And Thieves' (Parlophone)

Back from LA with something that sounds exactly like all their previous singles. Unfortunately, consistency is no substitute for genius. This is as reliable and solid as, well, Girlschool. Is it worth the wait?

Kim: "Obviously they've found a formula and they're sticking to it. They should just carry on being The Quireboys."

Chris: "They're more of a class act now. They're just *here*. Trad Brit rock. It's all that 'Je Suis Un Rock Star' thing, innit?"

Kim: "Well, I'd go and see them anyway. They're good fun."

PANTERA 'Mouth For War' (Atco)

Relentlessly grim four-track CD from this one-time Glam band. About as much fun as Rollins, but fans will be more than satisfied. Includes live versions of 'Cowboys From Hell' and 'Heresy'.

Kim: "It reminds me of when I was first buying Sabbath records. If I was that age again I'd probably be into it. It'll probably do quite well. I can't keep up with it at my age!"

Chris: "Radio One won't go near it. It doesn't matter whether it's any good because it's so intense."

Do you know what the lyrics are all about?

Kim: "No, to be honest."

Chris: "He's sussed. I'd like to meet him. I wouldn't spend four quid on the song, though. I haven't got four quid anyway!"

SEX PISTOLS 'Anarchy In The UK' (Virgin)

The greatest rock single of all time, from the forthcoming 'Kiss This' compilation of 20 Pistols' chestnuts. Let's not get dewy-eyed over the corpse of punk; most of it was shit. 'Anarchy In The UK' is 16 years old.

Kim: "Still sounds brilliant."

Chris: "It's good that Skid Row fans in their Sex Pistols T-shirts can get to hear the original and understand where the attitude came from. I still go and see the Anti-Nowhere League and they're still f**king brilliant."

Kim: "The Pistols always sounded like such a huge rock band. At least people can hear the original version rather than Megadeth's shocking cover."

Chris: "I think the ethics of re-releasing it are great. All they've ever done is rip off record companies and cash in at a business level."

Who'd win if Sid Vicious could get in the ring with Axl?

Chris: "I think Sid would've beaten himself up before he got to the ring! Sid couldn't have thrown a punch on target!"

THUNDER 'Everybody Wants Her' (EMI)

Everybody wants who? Everybody wants the f**king goddess of fortune who shined on Luke Morley! Another brassy chomper from Blackheath's true winners. Maybe Faster Pussycat could re-locate to that pub in the middle of the common where Thunder hang out?

Chris: "Maybe Deptford just isn't the place to be. Blackheath's only down the road, so we're going to start hanging out there now. It's very grown up. Very adult. But I just can't see what's so f**king special about Thunder. Much too nice for me."

Kim is banned from talking about the song as they're all mates. So who do you fancy?

Kim: "Harry. Definitely Harry. Especially when he's wearing his Heidi wig with those little pig-tails! Harry's gorgeous."

CHRIS HUXTER (left) and Kim McAuliffe about to leave to audition for Mad Cow Disease...

SINGLE OF THE WEEK!

MAD COW DISEASE 'Jesus Wants Me For A Vegetable' (Catalina)

Huxter once saw the bass player stagedive into three people with his bass still strapped in place. That in itself merits Single Of The Week. A great slab of daft techno-grunge complete with this year's top cover – Hawkwind's 'Masters Of The Universe'. Geezers.

Kim: "Great! They sound really fun. I presume they can't really sound like that live, but they sound like nice boys."

Chris: "They're not nice boys at all, actually. I know a couple of them. They're dangerous. They've got more diseases than my local VD clinic. Invite them round for tea and they'd nick your flat. It's the most interesting single this week. The title alone is worth it."

STAR STAR 'Science Fiction Boy' (Roadrunner)

Debut single from New York pop tarts. They want to be the Manics. If they stopped writing bozo songs like 'Whore Whore' they might stand a chance.

Chris: "My mum'd like the boys but hate the songs, specially 'Whore Whore'. They've obviously got penis envy."

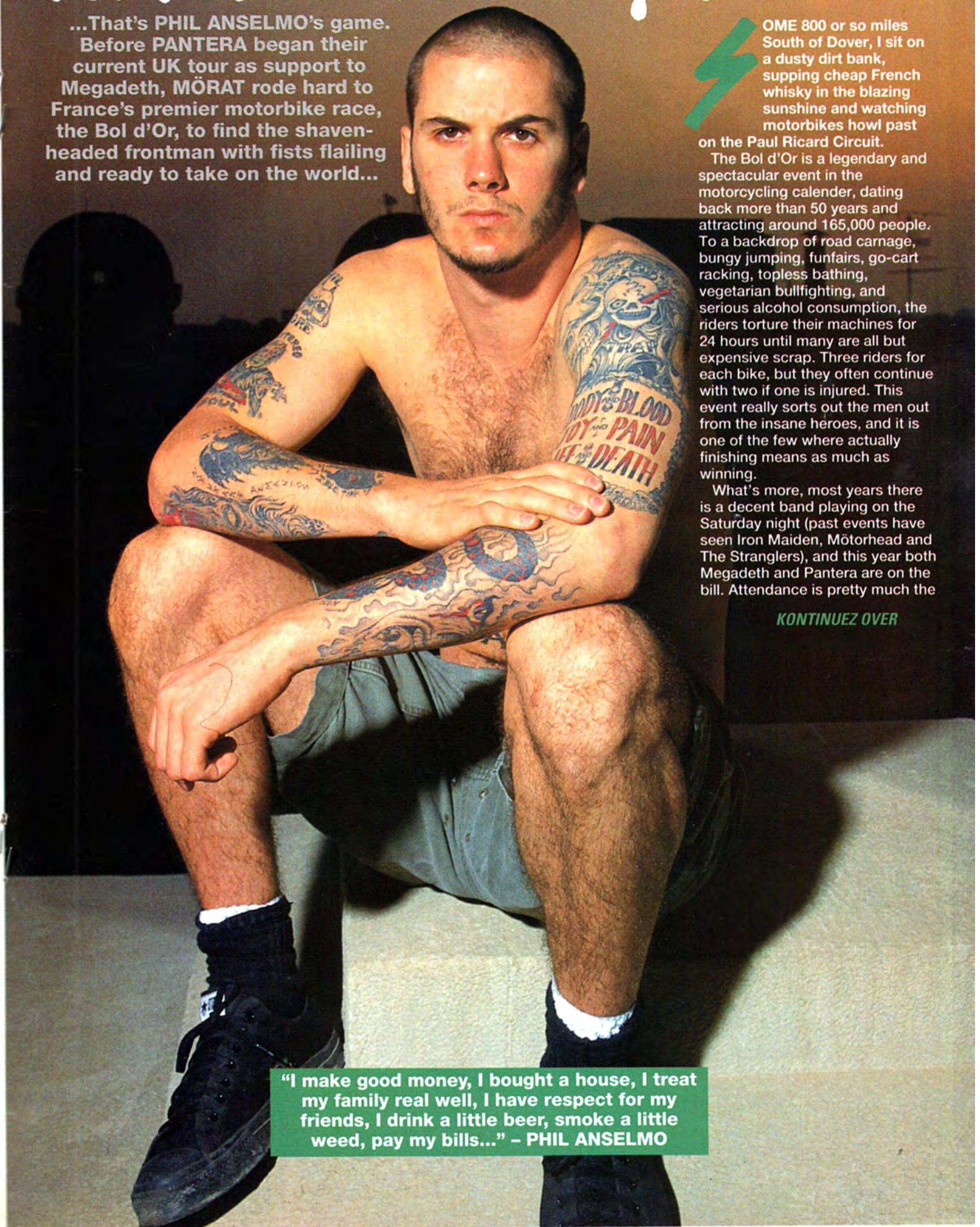
Kim: "It's alright to write songs about women having sex, but they're not doing it well enough. They're one of those post-Hanoi-not-doing-it-as-well-bands."

Chris: "We'd like to say 'F**k Off F**k Off' to Star Star."

Pic Paul Harries

ATTITUDE ADJUSTMENT

...That's PHIL ANSELMO's game. Before PANTERA began their current UK tour as support to Megadeth, MÖRAT rode hard to France's premier motorbike race, the Bol d'Or, to find the shaven-headed frontman with fists flailing and ready to take on the world...



SOME 800 or so miles South of Dover, I sit on a dusty dirt bank, supping cheap French whisky in the blazing sunshine and watching motorbikes howl past on the Paul Ricard Circuit.

The Bol d'Or is a legendary and spectacular event in the motorcycling calender, dating back more than 50 years and attracting around 165,000 people. To a backdrop of road carnage, bungy jumping, funfairs, go-cart racking, topless bathing, vegetarian bullfighting, and serious alcohol consumption, the riders torture their machines for 24 hours until many are all but expensive scrap. Three riders for each bike, but they often continue with two if one is injured. This event really sorts out the men out from the insane heroes, and it is one of the few where actually finishing means as much as winning.

What's more, most years there is a decent band playing on the Saturday night (past events have seen Iron Maiden, Mötorhead and The Stranglers), and this year both Megadeth and Pantera are on the bill. Attendance is pretty much the

KONTINUEZ OVER

"I make good money, I bought a house, I treat my family real well, I have respect for my friends, I drink a little beer, smoke a little weed, pay my bills..." – PHIL ANSELMO

PANTERA

FROM PREVIOUZ PAGE

same no matter who's on, but it's an added bonus if it's someone good.

IT'S NOT a great worry that Pantera aren't here at the time I'm supposed to interview them. The circuit is hidden by mountains and twisty, wreckage-strewn roads, and is very badly signposted. Rather than searching for them and missing some of the racing, it's much easier to just sit in the backstage vantage point in the sure knowledge that the band will be drawn by the roar of the engines. One by one, they filter up onto the bank to check out the mayhem. Vocalist Phil Anselmo is the last to show up, just as the pace car is put out after an accident, and unlike the rest he seems thoroughly unimpressed by this ultimate Vulgar Display Of Power.

"I ain't into this shit," he mutters, shuffling around in the dust and looking pissed off. So we wander off to try and find somewhere quiet, and find out what he *is* into.

"I'm just not really into racing much," shrugs Anselmo above the distant thunder. "It's not my thing – nothing about it is cool to me. Y'know, I never liked cars – don't even own a car or a motorcycle or anything like that, man. I'm into horror movies and boxing.

"I like some English boxers, man," he continues, with a little prompting. "Nigel Benn, The Dark Destroyer!"

What do you think of the Michael Watson incident (Watson was gravely injured while contesting the WBO Super Middleweight title with Eubank last year)?

"It's terrible," sighs Phil. "I heard he died right after that, but he's still recovering, correct? You know what the strangest thing is? I've got that fight on tape, and it doesn't look like he got hit that hard.

"But Chris Eubank, he's had some bad luck, y'know. Right after that (Watson fight), he accidentally went off the road and hit some guy. Chris Eubank," Anselmo does a passable impression of the man, "I like him – him and Nigel Benn should fight again, man. Nigel Benn wants to kill him!"

Do you do any boxing yourself?

"I do a little fighting," nods Phil, "but I haven't had time on the road. I'd like to bring the guy out on the road with us that I spar with. Man, that'd be great! Last time I sparred was about three months ago. I keep in shape, though; I like to stay thin and have that hard punk rock look, y'know?"

VINNIE PAUL: the ultimate Vulgar Display Of Power...

DIAMOND DARRELL: their crowd know their message...

All pix Ross Halfin

ALTHOUGH HE declines my kind offer of foul-tasting whisky, I am pleased that Pantera aren't into the straight-edge thing and all the preaching that goes hand in hand with it.

"I drink and I smoke weed, thank you," grins Anselmo.

So do the band wish to put any message across to their audience?

" 'Rise' is about racism," says Phil. "It's a big thing in the States in a lot of places, black and white problems. I say it's time to have a new reign of power, man. Instead of having just black and white pride, Mexican pride, y'know, make pride a universal thing, so no one feels f**king slighted. If we worked a little bit together and f**king got off all this prehistoric mentality, things might come by a little better."

Do you get any problems at your shows from the racist element because of your looks, your haircut?

"White power skins? Yeah, they come to our shows and try and start shit sometimes." Anselmo shakes his shaven head dismissively. "But our crowd, they know our message.

"I used to do all that," he reveals suddenly. "I had a bunch of white power friends, and I understood them because they were really smart people. But at the same time, they were stupid as f**k. They were *so* stupid. Their reasoning behind why they hated...

"Y'know, it all boiled down to one day I was walking home from the studio – we were recording 'Vulgar Display Of Power' – and I saw these two black kids playing outside. They looked up at me and they were smiling and they said, 'Hey mister, how y'doin'?', and they gave me five and shit, and I thought to myself, these kids don't hate just because they're black. I don't hate them at all.

"You cannot judge someone just for that, and like I tell skinheads in the

audience, 'This one is for all you white power skinheads. Assholes come in every f**king colour. Think about that when your f**king buddy is stabbing you in the back and f**king your girlfriend and stealing your cash and he's white', you know?"

How long did it take you to learn that lesson?

"About a month," laughs Anselmo. "It's a big message already on the 'Vulgar...' LP, and it's pretty blunt, but there'll be different ways of saying it on the new record. It's almost a tired issue, but it's so relevant that it never really gets old."

Would you be willing to fight racism physically?

"It would have to hit me really close to home," considers Phil. "It would have to come right in my own back yard for me to freak. Cos I got a bad temper when I lose it, but I'm a pretty nice guy."

IT IS a little known fact that Anselmo has also recorded some very fine material with members of Corrosion Of Conformity in a band named Down.

At the moment, tapes of these few excellent tracks are rare as rocking-horse shit. Does he think they'll ever get properly released?

"I don't know if that's gonna happen or not," Anselmo shrugs. "We'll see. It's just a fun thing and it just turned out to be good, but my top priority is Pantera."

What if you got offered a million-dollar deal with Down?

"I can't talk about shit like this, man," grunts Anselmo, burning off my tape.

The conversation is interrupted by the usual Bol d'Or hubbub and the fact that I seem to have hit a raw nerve. The two bands are obviously still close friends, though (Pepper from COC broke his leg stage-diving to Pantera), and when the tape is turned back on, I ask if they've ever toured together.

"No," says Anselmo. "We've been dying to, but their management can't pull it together – we've asked them several times. We'd take them out in a heartbeat."

Even though Down is such a sensitive issue?

"It's just a need to let them know that f**king Pantera's first. That's what's putting food on the table, paying the rent. It's the main thing."

Is it actually paying the rent now? So many bands seem to be broke.

"I bought a house," replies Anselmo proudly. "I'm glad we're having a good time and making a bit of money too."

EVEN THOUGH Pantera are doing better than most businesses in these days of recession, Anselmo will probably never fit in.

We talk about tattoos, our common ground, for a while, and he points to the one across his stomach.

" 'Unscarred' – that means you can steal all my cash, all my clothes, all my tapes, beat me in the head with a f**king bat, spit on me, call me an asshole, but all that does is fuel me. It doesn't hurt me and make me bitter. It just adds to me, you know?

"You can steal all my cash, all my clothes, all my tapes, beat me in the head with a fking bat, spit on me, call me an asshole, but all that does is fuel me" – PHIL ANSELMO**

"The general public will always pass judgement on everyone but themselves, when in reality I make good money, I bought a house, I treat my family real well, I have respect for my friends, I drink a little beer, smoke a little weed, pay my bills. I buy presents for all my family and friends for f**king Christmas and birthdays, eat real well, take care of myself...

"And these people who pass judgement on me, these straight-laced assholes abuse their children and get caught masturbating in theatres, y'know, can't get their dicks hard for their wives. They have these problems, and that's the reason they look at me and think how unfortunate it is that I turned out this way.

"If those people could trade their lives for mine they'd do it in a heartbeat," sneers Anselmo. "It's to be expected – it's fine. I understand that I'm an undesirable. It's okay!"

ROCK 'N' ROLL DILEMMAS

The acid test of Heavy Metal morals

Rock stars, eh? Who'd have 'em? Not us. We've been dealing with 'em for years, and bitter experience has taught us that they have the morals of stoats and the manners of spitting camels. To prove the point, watch 'em squirm as they face the Rock 'N' Roll Dilemmas, 10 questions that can't fail to find 'em out. JERRY A of POISON IDEA faces the music – MÖRAT conducts the orchestra...

You are offered a million pounds to give up drink and drugs completely. Would you take it?

Jerry: "I'd *say* I would take it, but I'd still drink and do drugs, still get high. I'd take the money and then say, 'F**k you – I got the money and I'm still getting drunk, and if you want your money back I'll pay somebody £500 to shoot you or something'. I'd move to Jamaica, sit down there and grow dreadlocks and smoke pot for the rest of my life."

Before going onstage you are threatened with arrest if you perform your fire-breathing act or harm yourself in any way. Would you tone down your act to avoid arrest?

Jerry: "No, f**k that! I mean, what would they charge me with? What would be the worst they'd do?

"At least I'd know I had a nice place to sleep for the evening and maybe a nice meal in the morning.

"F**k that, that's bullshit! You can't keep a good man down and they haven't built a jail big enough to hold me yet!"

If Sid Vicious came back to life and wanted to join Poison Idea, would you chuck Myrtle Tickner out of the band?

Jerry: "F**k, no. Sid was an awful bass player – my retarded sister could play bass better than him. It would be nice to see how his flesh was clinging to his body after being buried all these years. But no, Myrtle Tickner is the Sid Vicious of the '90s, y'know.

"Sid Vicious was in the '70s; that's like saying if Gene Vincent came back, would I throw Pig out of the band! Well... yeah, I would do that, but I wouldn't throw Myrtle out of the band for Sid. I think Myrtle's got a lot more balls."

Would you pose naked in *Playgirl* magazine for an article called 'Beautiful Beer Bellies'?

Jerry: "F**k, yeah, but only if I had a bottle of Merrydown shoved up my ass! Either that or giving my butt a Special Brew enema!

"Okay, let's be really politically correct here; no, I would not pose naked because it promotes rape. It's pornography and pornography causes rape. 'Specially if I posed naked – women around the world would go on a raping spree and start raping men everywhere."

You are offered a major record deal that would buy all the band new gear and would keep you in beer for a year. The deal is to do a duet with Henry Rollins: would you do it?

Jerry: "No – I'd rather have a three-inch nail driven through my left testicle! That would be a fate worse than death; I wouldn't wish that on my worst enemy. Anything to do with Rollins... no, he's so humourless. I'd rather be thrown into a Turkish prison."

Your record company Vinyl Solution is faced with court action and bankruptcy if you don't destroy all master tapes of the anti-police song 'The Badge' and stop playing it live. Would you comply?

Jerry: "Ha ha ha! I'll send you some cigarettes in jail, fellas! Instant karma. No, what do I care about them? They can go to jail – at least I'm free.

"I'd put it out as a 12" maxi-single of it with all the employees of Vinyl Solution's full names and addresses printed on the back of it!"

Poison Idea are involved in a plane crash and are stranded on a desert island for the forseeable future. Which member of the band would you eat first when the food ran out?

Jerry: "Probably Thee Slayer Hippy, cos he'd go the furthest. Slayer's like the veal of the band. He was milk-fed, so he'd be the sweetest – he'd taste like chocolate. Tom Pig would be poison; eating Tom would be like eating the cork out of a wine bottle or something!

"Mondo's too muscular and Tickner's too skinny; he'd be like a Cornish game-hen or a pigeon or something.

"I don't now – I'd probably wind up eating myself like in that Stephen King story about that guy stranded on a desert island with nothing but crates of morphine. He starts shooting morphine every day and he's completely out of it, but he's starving so he starts eating his foot, and because he's so f**ked up he can't feel it. He eats himself alive!"

The band are offered a sponsorship deal that would enable them to tour in luxury. The deal is that you promote low-alcohol lager. Would you accept?

Jerry: "No, I'd rather be pissed and broke than rich and sober. Y'know, I do have some scruples somewhere, and I think that's probably where the line gets drawn, so I wouldn't do it. Either that, or I'd do it and throw out little airline flight bottles of hard liquor to the crowd while we were playing.

"Sponsorship pretty much sucks all the way round, unless we get sponsored by pig flavoured crisps or Black Death vodka – that would be great! Or f**king Everclear; you ever had that? It's like grain alcohol, 190 per cent proof, flammable – you used to need a doctor's prescription to buy it. You can either make Molotov cocktails out of this shit or drink it. People go blind drinking it. That would be great, 5,000 kids all raving an' f**ked up on that. It'd be like a revolution waiting to happen!"

Poison Idea are offered a multi-million pound record deal on condition that they change their image and become a Glam rock band. Would you sign?

Jerry: "Yeah! That's like the first question: we could say one thing and do another. Glam bands are the most perverted of all those guys; they wear make-up and dress up like women!

"It makes you wonder what they do behind closed doors – like, brandy enemas or something!

"Wait – this is for *Kerrang!*, right? Okay, this is Metal, so... f**k, no! I ain't no poser – I'm Hardcore till death, dude!"

You are caught at customs with a sufficient amount of drugs to get you a long prison sentence, but you will be released and no one will find out if you blame another member of the band. What would you do?

Jerry: "I'd blame another member of the band in a second! There's no brotherhood in this band; if somebody was offered a slot in another band, even a f**king horrible band like the Nymphs, they'd jump at it.

"Every member of the band is my worst enemy. I'd probably blame Tom Pig, because I think a good long prison term would do him good: I think that's what he needs to straighten his life out.

"No, I'd probably take the beef myself, y'know?

"But anyway, where I'd hide my drugs they'd *never* find them. They'd have to be a garden weasel to find them!"

JERRY A: he'd sell EVERYONE down the river for a bottle of vodka!

KONCERTZ

MOTÖRHEAD
The Ritz, New York

Saturday, September 12

"HELLO, WE are Motörhead and we are rock 'n' roll!" comes the familiar croak from the familiar wart-locked visage wielding that familiar Rickenbacker bass like a rifle. When someone hits him with a gob of spit, he dispenses with the whelp by cutting him down with a simple, "You haven't got the right to spit on me". He's the Clint Eastwood of rock 'n' roll, right down to the suntan that gives the old skin a new glow.

It's mad Uncle Lemmy and Co playing a fill-in date while Ozzy Osbourne recuperates from another stage injury, cancelling four arena dates and stranding the 'Headsmen in the Rotten Apple. Guaranteed, they'll have no problem finding a gig to play and a crowd eager to hear all the classics. With just three days notice The Ritz is packed, and the first chords roll right in like a Panzer division via 'I'll Be Your Sister'. Sadly, the classics are in short supply tonight.

Blame a lot of that on the short span of time the 'Head have had with new drummer Mikkey Dee. He handles the hoochie-coochie of 'Going To Brazil' like a champ, and the George Thorogood-like 'You Better Run' with a flair you wouldn't have expected from the man who once sat in King Diamond's driver's seat. Five gigs in, the man is kicking up a storm.

Motörhead are in the odd predicament of having too many classics, a back catalogue that'll no doubt eclipse any recent efforts, whether they be off the excellent '1916' album or this year's decent-if-erratic 'March Or Die' opus. Fact is, they've already written their best songs. Do we really need to hear 'Bad Religion' when there's a 'Metropolis'? We certainly don't need 'Hellraiser' when there could have been an 'Iron Fist' or a 'Motörhead'. Tonight, Motörhead were playing a set that belonged in an arena – the most recent product plus a few of the oldies, when it should have been an opportunity to behave like the great rock 'n' roll band they are, banging out the songs that have made them legendary.

They encore with 'Cat Scratch Fever' and bring out openers Cycle Sluts From Hell to play Metal cheerleaders. Lemmy's wearing a grin that reaches every person in the room. So what do they close with? 'Ace Of Spades'. It makes up for nearly all the night's shortcomings in a wash of time-honoured riffs. Like the good man himself, there's really no arguing with that one.

MIKE GITTER

MOTÖRHEAD (Lemmy): the Clint Eastwood of rock 'n' roll!

Pic Kristin Callahan

Hooked on classics

KERRANG! KONCERTZ KARDIAK KWOTA

ALIVE AN' SKREAMING | GROPING NURSES | STABLE | DANGER LIST | DEAD

Full force Killing Machine

KILLING MACHINE
Omni, Oakland, California

WWWWW

Saturday, September 5

AFTER HAVING my head ripped from my neck by the first-ever performance of Tracii Guns' new outfit Killing Machine, I can only wish there had been more than a few dozen other victims there to enjoy the experience with me. I watch in amazement as Tracii spreads his feet, leans backwards limbo-like, his Les Paul screaming, his face contorted, the muscles and veins in his twig-like body looking like they could burst out from under his heavily-tattooed skin at any moment. Killing Machine brought in the heavy artillery tonight, making LA Guns look like a rusty old .22 with no ammunition and a tendency to misfire.

Killing Machine are a ragged quartet consisting of vocalist Riley Baxter (who previously was Tracii's tattoo artist!), bassist Kent Holmes (Tracii's guitar tech in LA Guns) and mop-topped skin-beater Chuck Burns. Baxter looks more like Sid Vicious than a Metal frontman, Holmes looks like he should be in the Stray Cats, and Burns just looks like a schoolboy who can't afford a decent haircut.

This is clearly a band whose primary goal is to have fun, and if the band fail (which, of course, is not possible!), then most of the guys could probably get jobs as comedians. But what about the songs? Worry not – they're DEADLY! 'Torture Games', 'All Eyes Are Watching', 'Kill Machine' and 'Will Jesus Save?' are all stormers. The first thing that comes to mind is Motörhead, but mainly because they are just so damn heavy. 'Unconditional Love' is faster than 'Ace Of Spades' at 78rpm, yet Chuck Burns pulls it off with one bass drum! The fact that a song called 'Unconditional Love' is a total Thrasher should give you a pretty good idea what Killing Machine are all about.

It's hard to get a grip on Baxter's singing. He's got balls the size of Buicks, but I only hear a few short stretches of anything that can be considered harmony. He's a monster of a frontman, though, and works beautifully alongside the ball of fury that is Tracii Guns.

The highlight of the show is a mutilated, metamorphosed, adrenalized version of the LA Guns hit 'The Ballad Of Jane'. They stop abruptly, as Tracii announces, "Okay, here comes the solo!" and they slow it down, leaving the song's original solo completely intact. It's almost *too* good!

The Killing Machine is off and rolling, and it doesn't look like it's going to stop until it's killed everything in sight. ***PETER COLE***

KILLING MACHINE (Tracii Guns): 'making LA Guns look like a rusty old .22 with no ammunition and a tendency to misfire'

Pic Joe Giron

Doomed for success

TROUBLE
Roseland, New York

Friday, September 5

TROUBLE HIT the stage and peel back the decades. Is it '72 or '92? Have bell-bottoms *always* been as hip as they look on Bruce Franklin, Trouble's Morley pedal-stomping child of, well, not exactly the Summer, but maybe the Autumn Of Love? Nope. Not that these Chicagoans – born too late and perennially out of time – seem to care. Trends? Trouble exist apart from 'em.

From the minute they launch into the evening's opener, 'Sleeper', their wah-wah-laced riffs and cries for peace and understanding are the stuff of a time when rock was steeped in rage, punk wasn't even necessary, and Heavy Metal was something Burroughs talked about in 'The Naked Lunch'.

Clad in a faded Beatles shirt, vocalist Eric Wagner is shaking the dandruff from his curly mop and peace-signing like a pre-Watergate Nixon. Forget Jellyfish, forget The Black Crowes – hippie love this ain't. As Bruce and Rick Wartell throw sizeable chunks of the '70s guitar dirt between each other on 'The End Of My Daze', it's apparent that this isn't music you can lazily slop off as Doom Metal. Sorry, this is music born of Trouble-d times.

'RIP' is the first wave of actual Doom that cracks over the horizon, Barry Stern grinning from ear to ear with each drum crash as bassist Ron Holzner, ever Trouble's bearded Rock Of Gibraltar, keeps the storm clouds dark and brooding, echoing with some distant thunder. The projected peace signs, skulls and atomic symbols against the back wall made it all seem somehow naive, like some misbegotten episode of 'Top Of The Pops'!

The jewel of the recent 'Manic Frustration' opus, 'Memory's Garden' is perhaps the best song Trouble have ever written; a doleful melody, part Beatles, part Doors and a lot of Sabbath. "A little Black Sabbath, anyone?" asks Wagner, as the band lurch into that mighty riff from 'Supernaut' before segueing effortlessly into ' 'Scuse Me', with its manic call-to-arms for the children of the revolution – and the grave.

Headliners Pantera's Phil Anselmo is hauled out to share vocals on the only old number of the night – 'The Tempter' off Trouble's 'Psalm 9' debut. He's all tensed muscles and low, demonic voices, a counterpoint to Eric's beguiling bray. The perfect coda to 30 minutes of timeless aggression.

MIKE GITTER

TROUBLE: peeling back the decades

Pic Frank White

SISTER MORPHINE
Royal Standard, Walthamstow

Tuesday, September 15

THERE is just one thing that every pub rock trio in history has never understood. They're boring. There's nothing the pub rock trio can do about this. Basically, a pub rock trio has to survive without a proper frontman or vocalist – a showman of any description – and that is dull entertainment. Sister Morphine have named themselves after an appropriately numbing drug.

They've travelled up from Portsmouth for this. Two people actually get up onstage to dance around bassist Al Jenkins and guitarist Gavin Irvine, and if that doesn't shine a light on Sister Morphine's most glaring fault then nothing will.

It's all very proficient. Pub rock trios have to be because otherwise we wouldn't tolerate their delusions of jazz rock supremacy. But a proficient pub rock trio is just one short chromatic scale away from 'Rock School', and you wouldn't want to listen to Deidre Cartwright either, right?

Sister Morphine's ghostly demo package features sax and trumpet. The live show doesn't, and is therefore not very interesting. Anything, in fact, to brighten up the mediocre. Strippers, guns, slogans, flags, bingo, raffles...

CHRIS WATTS

X-RATED
Edwards, Birmingham

Monday, September 7

APART FROM Shaketown, X-Rated must be the most rapidly improved rock band in the Midlands. The amazing thing is that one cannot help but wonder if any one of this band, save singer Ashton, are old enough to have got into this club legally!

The band's immaturity and their polished set of Bon Jovi/Saraya-influenced music presents us with an unusual paradox. X-Rated might lack both the bark and the bite of many a more experienced act, but considering their average age, they are the best band I've ever seen!

They have a lot to learn about almost everything, but they're on the right road. Certainly, Ashton is looking and sounding far better than at any of her previous gigs. Andy Gibney's drumming is the band's saving grace on many an occasion, and X-Rated have plenty of sweet little melodies to gloss over their more precarious moments.

X-Rated need all the help they can get, and I don't mean that sarcastically. If everyone – from media to parents – gives them the support they need, and they themselves can hold it together, four years of life in the real world could work wonders.

STEVE BEEBEE

MONKEY JUNGLE
Woodston Weekend, Peterborough

Sunday, September 13

NO WONDER Monkey Jungle grin so much. Every local gig they play seems assured of success, and they know it. All unsigned bands enjoy bragging about their 'large fan base', but Peterboro's finest can afford to leave bragging for the desperate and the jealous. Monkey Jungle can *prove* it.

What you get is a surprising amalgam of timeless hard rock and something altogether more, dare I say it, grungy. Guitarist Gizz Butt (formerly of The English Dogs and then the bizarre Sundance) is no stranger to mixing it up, and partner in crime Danny Frost is a cooler-than-freezin' figure, and something of a lady slayer, I'd imagine.

The Woodston PA, like the cheeseburgers, can only be dealt with by the very hungry. Thankfully, Monkey Jungle look as if they mean it. A cover of Alice In Chains' 'We Die Young' is an intimidating treat, and songs like 'If Only', 'Dr Chill' and the spring-laden 'Running Around The World' have the crunch and the crush to prompt some serious offstage anarchy.

Woodston doesn't seem to mind the state of singer Dave Macc's hair, but local acclaim won't make icons of Monkey Jungle. The time has come to parade their musical jewel up and down the country where people can see it. They'll iron out the odd weak link and hopefully create something to roar about.

STEVE BEEBEE

Très Bon – NOT!

BONHAM: going down like Slayer at Tipper Gore's birthday party!

Pic Joe Giron

BONHAM
Pavilion, Concord, California

Wednesday, September 2

I DON'T know whose bright idea it was to hook Bonham up as support act for the reformed ELP, but it just does *not* work.

There's a scattering of raised fists and a few fans on their feet, but most of the crowd appear to be either dead or in a coma. It's hard to blame them, though, as Bonham-the-drummer heads into a short, unimpressive drum solo after only the second song. (Come on, Jason! A drum solo during a 40-minute support set?!) It isn't until the last song, a gutless version of 'Black Dog', that the crowd show signs of life, but it's clear that few have come to see Bonham. Under these circumstances, and in a half-filled amphitheatre on a cold night, Bonham went over about as well as Slayer performing at Tipper Gore's birthday party.

Great songs can usually overcome tonight's bad sound and resuscitate a dead crowd, but Bonham just don't deliver the goods. Unfortunately, vocalist Daniel MacMaster doesn't help matters much. He sings very much like Tesla's Jeff Keith, but with half the soul and much less stage presence. The show's saving grace, however, is guitarist Ian Hatton; his slick, bluesy leads and rhythms are full of Satriani-like emotion.

The Bonham name will open some doors and get people's attention, but it's going to take a lot more than a name to win over the masses. If Bonham are ever going to escape the shadow of that big, grey blimp, they'll have to quit farting around with Zep covers and get their arses back on a club tour, where they can play for people who haven't started collecting their pensions.

PETER COLE

BONEYARD, JOYRIDE
Marquee, London

Monday, September 14

JOYRIDE ARE the thinnest people on the planet. Claudia is virtually eclipsed by her microphone stand, chin practically on the stage floor under the weight of her guitar. Her face is gaunt and ashen. Jesus, these people look ill.

The London quartet have their moments in this sub-Girlschool racket. It's all simple guitar and grinding bass, nailed into place by a drummer with great hair and no arms. A version of 'Crazy Horses' stands out in a set that can waver unsteadily between spiky pub rock and raggedy-ass little anthems. If Joyride actually *ate* something then I'd stop worrying.

Boneyard, on the other hand, look too damn smug. It is entirely feasible that they will be signed, sealed and delivered to a major record company by Christmas because they fit the current mould. To anybody over the age of 40, Boneyard are going to be the cutting edge of rock. They are not.

Everything about the Bradford quartet, in fact, seems calculated to give the impression of chaos. From Junior's bullhorn and strobe-light to the ritual ruck-about at the end of the set, Boneyard look a little contrived. In fact, they look like a Thrash band who grew up.

Ironically, Boneyard's one moment of genuine spontaneity is prompted by some truly horrific problems with Boon's bass amp. For 10 minutes, Boneyard are vulnerable and naked. To their absolute credit, the band head down a tortuous guitar drone instrumental and leave Boon to patch it up and catch up unaided. It is the only time during their crafty set that Boneyard look uncomfortable.

On the surface it's great; plenty of frantic spaz songs capped by Junior's ripe vocals and a mountain of sweat. The likes of 'Another One' and 'Doin' Alright' could have come from Pearl Jam's collective pen, but there's too much in the set which sounds shallow and fabricated. At the end of the day, Boneyard sound like they'd sell their families for a corporate pay cheque.

Boneyard are perfectly entitled to exploit the system. I just hope that one day the real Boneyard will stand up.

CHRIS WATTS

CREED
Wheatsheaf, Stoke

Thursday, September 10

IT REALLY was obscenely large *(Pardon? – Ed).* Something tells me that the Wheatsheaf just isn't ready for the ex-Cult/Little Angels drummer's bits 'n' bobs. Michael Lee's drumkit, that is.

Creed vocalist Pete Kettley, himself measuring in at a modest six-foot-plus, has to shilly-shally from one foot to the other, and no further. Still, no one's complaining, as the temporary recruitment of Lee is enough to transform the Creed – formerly Noussommes – into something well structured and heavy as hell.

Creed are moving away from a basic Queensrÿche imitation and are spunking up their music into a rawer, rougher and ultimately more palatable package.

'Blinded', for example, is the absolute business. Bruising harmonies that Skid Row or Kiss would be proud of clash in earnest with some far more technical guitar arrangements. 'Backbone' isn't too far off, either. As a singer, Pete Kettley is undeniably blessed, but it really is appropriate that Creed called time on numbers like 'Steal Your Fire', which take the 'Rage For Order' 'Rÿche-isms to extremes.

Michael Lee, surely the ultimate in high profile session musos, has to be seen to be believed. He has an endearing habit of grinning fiendishly through all the difficult bits, and soon separates the li'l devils from the little angels. One can only hope that Creed's regular drummer can live up to this, for here is a true-Metal British band to cherish.

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THE LEAP OF FAITH

BON JOVI (from left): Tico Torres, Jon Bon Jovi, Alec Jon Such, David Bryan and Richie Sambora

"It's not like I'm comin' out with hair down to my ass and with some shit on my chin and sounding like Pearl Jam. If I did, you'd tell me to get the fk outta here!"**
– JON BON JOVI

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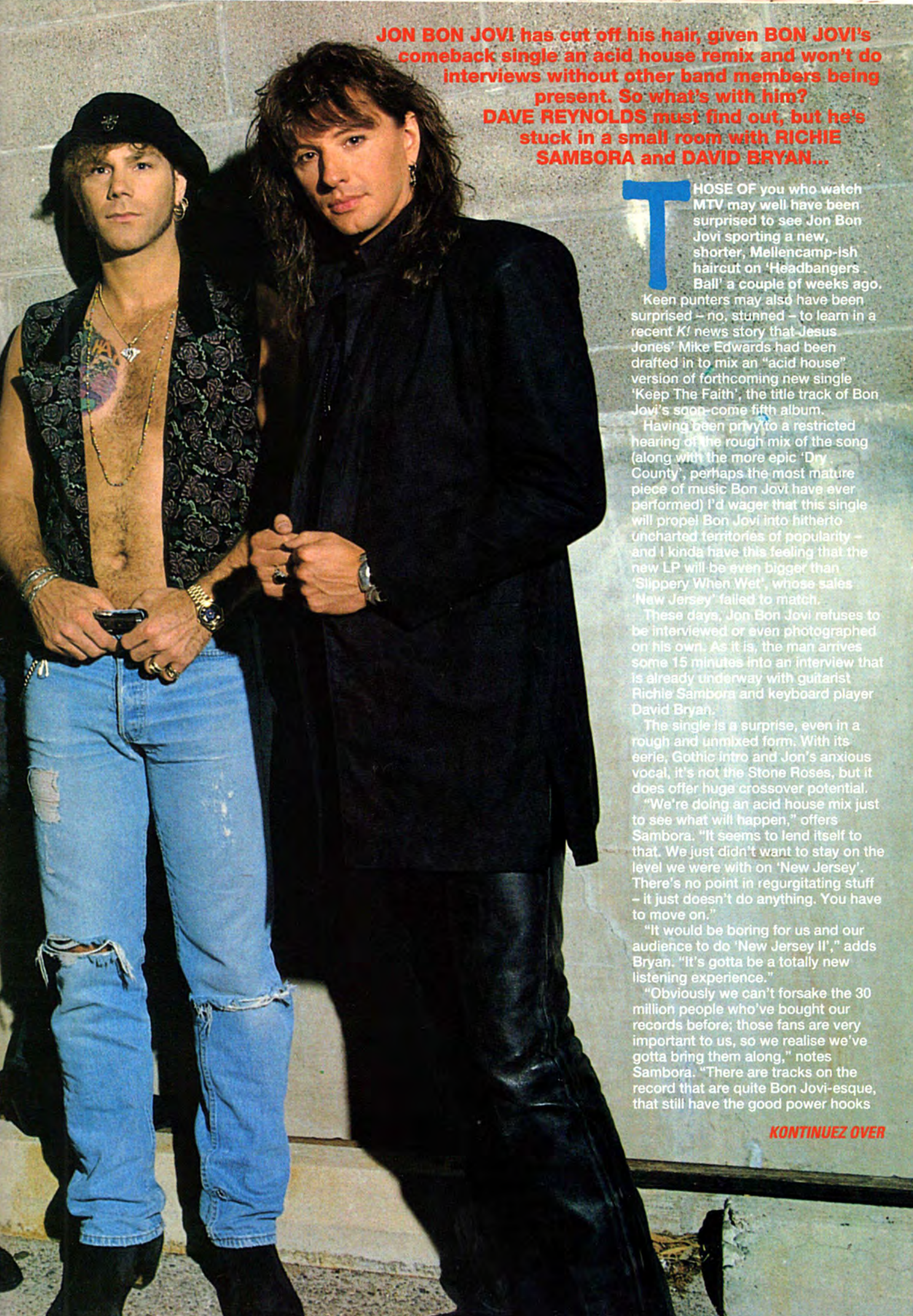

JON BON JOVI has cut off his hair, given BON JOVI's comeback single an acid house remix and won't do interviews without other band members being present. So what's with him? DAVE REYNOLDS must find out, but he's stuck in a small room with RICHIE SAMBORA and DAVID BRYAN...

THOSE OF you who watch MTV may well have been surprised to see Jon Bon Jovi sporting a new, shorter, Mellencamp-ish haircut on 'Headbangers Ball' a couple of weeks ago.

Keen punters may also have been surprised – no, stunned – to learn in a recent *K!* news story that Jesus Jones' Mike Edwards had been drafted in to mix an "acid house" version of forthcoming new single 'Keep The Faith', the title track of Bon Jovi's soon-come fifth album.

Having been privy to a restricted hearing of the rough mix of the song (along with the more epic 'Dry County', perhaps the most mature piece of music Bon Jovi have ever performed) I'd wager that this single will propel Bon Jovi into hitherto uncharted territories of popularity – and I kinda have this feeling that the new LP will be even bigger than 'Slippery When Wet', whose sales 'New Jersey' failed to match.

These days, Jon Bon Jovi refuses to be interviewed or even photographed on his own. As it is, the man arrives some 15 minutes into an interview that is already underway with guitarist Richie Sambora and keyboard player David Bryan.

The single is a surprise, even in a rough and unmixed form. With its eerie, Gothic intro and Jon's anxious vocal, it's not the Stone Roses, but it does offer huge crossover potential.

"We're doing an acid house mix just to see what will happen," offers Sambora. "It seems to lend itself to that. We just didn't want to stay on the level we were with on 'New Jersey'. There's no point in regurgitating stuff – it just doesn't do anything. You have to move on."

"It would be boring for us and our audience to do 'New Jersey II'," adds Bryan. "It's gotta be a totally new listening experience."

"Obviously we can't forsake the 30 million people who've bought our records before; those fans are very important to us, so we realise we've gotta bring them along," notes Sambora. "There are tracks on the record that are quite Bon Jovi-esque, that still have the good power hooks

KONTINUEZ OVER

BON JOVI

FROM PREVIOUZ PAGE

but different twists. I mean, 'Dry County' will take people out a bit just as much as the title track.

"To stagnate would've been a disaster. The way I look at it is that we've gone to a new island, but we've built the bridge for people to follow us there.

"Since the last album, so much has happened in music and in our lives. We took a break to put life back into ourselves. Now we've tons of energy. We're on fire!"

IN THEIR time off, Jon Bon Jovi did his 'Blaze Of Glory' solo-album-that-wasn't-a-solo-album, as well as producing the quite dreadful 'Blood On The Bricks' LP by Aldo Nova, whilst Sambora cut his 'Stranger In This Town' solo LP, with appearances by Bryan and drummer Tico Torres. Bassist Alec Jon Such remained inactive.

"In addition to working on Richie's album I also did a movie soundtrack score for 'The Netherworld'," states Bryan. "It was a cool challenge. I just said yes to the project without having a clue how to do it, but I pulled it off and it's something I'd like to explore further.

"It was all about matching sounds, colours and pictures with emotion. And obviously I didn't play a happy toy piano to sing about death! It's not me doing 'Gone With The Wind', but more 'The Flying Head Of Satan Crushes People's Skulls'!"

Was doing a solo project just a pure Sambora ego trip?

"It was kinda more about finding myself," he smiles.

"After the huge success we'd had, it was a real whirlwind of constant recording and touring. I had to, like, stick my head out of the water to breathe in and be able to see where the hell I was and who I was. And I needed to do it to find out if I was a valid musician."

So it was a confidence builder?

"Yeah, cos you don't know. Your mind just gets singed."

David Bryan agrees.

"But it was also scary to do things away from the band because you soon realise that it all rests on your shoulders alone. But it helps you grow as a person."

THE BON Jovi theme is now all about manly togetherness.

"Bon Jovi is a real band, not this corporate machine," claims Sambora. "We were just a bunch of kids who got together and made it in this business out of hard work and good music. We're still here and still proving to the youth that they can do it too.

"That's what's been happening in Seattle – kids getting bands together in garages and working hard. I respect them because they're showing the youth of the world something – music can only flourish because of it. Bands like that are a dying breed. Bands who actually *play* on their records and go out and play live with no safety nets..."

But won't there be a point somewhere down the line where these bands will be looked upon as these big corporate entities, in much the same way Bon Jovi is?

"Oh yeah! Right now these guys are youthful with a 'from the street' viewpoint, but what will happen three albums down the line? Will they still be around or will they have faded away? How will they cope with the cash? Will they have longevity?"

David Bryan: "The hardest thing in the world is to have longevity after success."

AT THIS point, the man who knows more about this subject than anyone enters the room and responds wearily to my question about just where he feels he wanted Bon Jovi to go with their new album.

"This record, summed up plain and simple, is Bon Jovi in the '90s," he answers, choosing his words carefully. "If people are hoping for 'Slippery... Part 3', they're gonna be disappointed. Lyrically, emotionally and mentally it wouldn't work, and musically it wouldn't work. That was a fine album for that period in time, but this one truly sums up Bon Jovi goin' into the '90s.

"I mean, who would have thought there would come a day when we would be doin' a house mix of our first track? I see this album not so much as a challenge but as an evolution. Lyrically, I'm coming to terms with who I am at 30 years old. It's not like I'm comin' out with hair down to my ass and with some shit on my chin an' sounding like Pearl Jam. If we did that, you'd tell me to get the f**k outta here! We're not jumping on any bandwagons. You ain't gonna see Garth Bon Jovi come out.

"I think, though, that if you just stay the same you become a parody of yourself. I couldn't imagine me in the white Elvis suit singing 'Living On A Prayer', y'know? I couldn't write another 'Living On A Prayer' anyway, even if it is a great song and I enjoy singing it."

I'M LED to believe you've shied away from too much collaboration with Desmond Child this time?

"You kinda say that in a derogatory manner," Bon Jovi comments.

"When we met, Des, Richie and myself, along with Bruce Fairbairn and Bob Rock (producer and engineer respectively on 'Slippery When Wet' and 'New Jersey') were all on our own journeys, all making a living. Des had got a little money from a Kiss song ('Heaven's On Fire'), whilst Fairbairn and Rock were doin' okay with Loverboy and the likes.

"But something just happened when we met in Vancouver to do 'Slippery...' – it was like a comic strip phenomenon. Kapow! We became these 'rock stars', Bob and Bruce split up and became these huge producers with Mutt Lange being the only guy in their league, but Des just ended up gettin' pissed on cos he jumped in the pool and wrote with a lot of other people.

"The only Number One songs Des had were, all three of 'em, written with two of the guys in this room. We've had others, whilst he's gone on to make a nice living for himself working with the likes of Aerosmith and Joan Jett.

"But I totally respect the guy, because in 1986 he taught me the next level of songwriting, and so I really hate to see people pissing in his Wheaties. He's had hits but he's not like any of those tin pan alley songwriters who sit in an office writing hits to earn a dollar – he truly really tries to give you that heart, soul and emotion.

"We wrote 30 songs for this album and co-wrote with Des on two of them, and shit, I'm glad we wrote with him."

But surely you must agree that Desmond has tended to exploit himself too much since he worked with you?

Richie: "Saturated the market? I go along with that."

Jon: "I think he'd admit that himself, but I'll tell ya, those years after Desmond Child And Rouge were real lean..."

Richie: "He was living in a commune cos he didn't even have a car to sleep in!"

Jon: "He rolled with the punches and figured he may as well get what he could when he had the chance."

What did you think of his solo album?

"I didn't think it was a very well balanced record. I didn't think he was ready to do it, but he wants to be an *artist*."

Richie: "I worked on it and enjoyed it, but it was just too diverse for the public."

WHILST CHILD gets his two songs included, Jon admits that he probably wrote more songs on his own this time than on the other four put together.

"This time I've had more courage to stand up and write a whole lot more by myself. I think that comes from all of us being able to take the time to come up for air. We were burned out with a capital B!"

David Bryan: "If you look in the dictionary under 'burned out', you'll find our pictures!"

"Doing these interviews has been like psychiatry," smiles Jon, "because only now are we beginning to realise what's happened in the last decade. The first two albums went along nicely, then 'Slippery...' came along. That third album is the make-or-break point in any band's career. Ours went way past that make point.

"At that point, the machine took over... the leeches latched onto us, accountants were tellin' us to have a good time and managers and

"I had to stick my head out of the water to breathe in and be able to see where the hell I was and who I was..." – RICHIE SAMBORA on his solo album, 'Stranger In This Town'

Pix Ross Halfin

agents were havin' a pay day and making sure we were booked solid. We took advantage at the time, because you never know if it'll be all over tomorrow.

"The 'Slippery...' tour ended in October 1987 and we were back in the studio within four months recording 'New Jersey', before going back out on tour again for a total of 237 shows. In retrospect, we didn't allow ourselves the chance to pull back and take a break. When we finally came up for air we got to do what we wanted to do."

Do you think you were exploited?

"Sure, but we won't be again."

AS IF to prove this, the first person to be kicked out of the door was notorious band manager Doc McGhee. Unsurprisingly, Bon Jovi tends to gloss over the facts behind this decision.

"There was nothing wrong with either Doc or our agents, who we have also parted company with, but in order for us not to slip into our old ways again it was better just to turn the page. We just have people working for us now, but ultimately manage ourselves."

Of course, with all this activity behind the scenes and stories of a rift between Jon and Richie having developed, all manner of rumours appeared in the press – with the result that Jon became mightily pissed off with a number of publications, including *Kerrang!*.

"If you want it quoted, yeah, I was pissed off. I think *Kerrang!* could've approached me personally and got the true story, rather than print rumours and adding fuel to the fire. I know *Kerrang!* is read by a lot of people all over the world, and there were also some things said that might be viewed as English humour, but the rest of the world believed it. And there are other cans of worms in other areas connected with us that are just best left unopened..."

'Keep The Faith' is released in November and could consist of anything between 11 to 15 tracks.

"We're trying to give value for money," says Jon. "We're working like dogs. We've been working with Bob Rock since March and it's sounding great.

"We plan on hitting the road in January. The game plan for next year is just to play, play, play. It's real simple..."

"The leeches latched onto us, accountants were tellin' us to have a good time, and managers and agents were havin' a pay day" – JON BON JOVI on the price of success

WEDNESDAY 30

BIRMINGHAM Junction **Dave Hole**
CASTLEFORD Lion **Mr E**
CHAPEL-EN-LE-FRITH Royal Oak **Mansel Storme Band**
CROYDON Cartoon **Metropolis DC**
DEAL Royal Hotel **Genie**
DUNSTABLE California Bar (0582 667617) **Fin And Co**
EPPING George And Dragon **Out Of The Blue**
HARLOW Half Moon (0279 425594) **Wildride**
IPSWICH Railway (0473 728700) **Panik**
LONDON Limelight **Die Cheerleader**
LONDON Royal Standard, Walthamstow (081-503 0700) **Play Dirty/ Mr Magoo**
LONDON Swan, Fulham (071-385 1840) **Fux**
LONDON Town And Country Club (071-284 0303) **The Stranglers/ Loud**
MANCHESTER Rockworld (061-236 9971) **Girlschool/Wot The Funk/ Destroyed/Bedlam Choir**
MARGATE Ship Inn **the Profits/Kindred Spirit**
MIDDLESBROUGH Arena (0287 639218) **Wolfsbane/China Rose**
NORWICH Waterfront (0603 766266) **Babes In Toyland/ Jacob's Mouse**
NOTTINGHAM Imperial **Hamsters**
NOTTINGHAM Rock City **Peg**
NUTLEY Shelley Arms **Cheapskates**
OXFORD Jericho Arms **Mad Cow Disease**
READING Trades Union Club **Back To The Planet**
SHEFFIELD Leadmill **Sugar**
STOCKTON-ON-TEES Waterfront **After Mind**
WIGAN Cheers Bar (0942 826204) **Shake Appeal/Remedy**
WINDSOR Old Trout **Fudge Tunnel**

MAGNUM venture to the outer reaches of Alness (Friday), Storness (Saturday), Kirkwall (Sunday) and Wick (Monday)!

THURSDAY 1

ACCRINGTON North Eastern (0254 233664) **Borderland**
BASILDON Round Acre Town House **Tredegar**
BEDFORD Esquires (0234 40120) **VHF**
BELFAST Ulster Hall **Thunder/Screaming Jets**
BIRMINGHAM Hudson Bay (021-550 8601) **Some Men/ Last Association**
BRACKNELL Southill Park (0344 484123) **Waterbratz**
BRADFORD Queen's Hall **Nazareth/the John Verity Band**
BRIERLEY HILL Robin Hood Inn (0384 456679) **Four On The Floor**
BRISTOL Fleece And Firkin **Back To The Planet**
BUCKLEY Tivoli (0244 550782) **Girlschool/Love Grind**
CAMBRIDGE Junction **Sugar**
CHESTERFIELD Queen's Park Hotel (0246 232452) **Strongheart**
CROYDON Cartoon **Mental Helicopters**
DUNSTABLE Wheatsheaf (0582 662571) **Sack The Juggler**
EDINBURGH Berties **Reverend Brown And The Earlybirds**
FRIMLEY White Hart **Rusty Bucket**

METAL 9

GAINSBOROUGH Rumrunner (0427 614766) **Roll The Bones**
LANCASTER St Martin's College **Haze Versus The X Factor**
LONG EATON Chalkies **Geneva**
MANCHESTER Boardwalk **Indian Fire**
MIDDLESBROUGH Arena **GWAR**
NEWCASTLE Chillingham **Salamander Joe**
NEWPORT Newport Centre **Megadeth/Pantera**
NORTH STANFORD Folk At The Drum **Dolphin Smile**
PETERBOROUGH Winners Nightclub **Monkey Jungle**
PORTSMOUTH South Parade Pier **Dave Hole**
READING Granby Tavern **Jakknife**
SELLINDGE Mucky Duck **3am**
SHEFFIELD Jolly Buffer **Mansel Storme Band**
ST ALBANS Marlborough Club **RDF/Astronauts**
STOKE-ON-TRENT Wheatsheaf (0782 44438) **Wolfsbane/ New England**
STOWMARKET Maltings (0449 711309) **Engine/Citizen**
SWINDON Swiss Chalet **Moonshots**
TAMWORTH Rockwells (0227 52359) **Free And Easy/Smith And Jones**
WEYMOUTH Town Crier (0305 777212) **Chutney's Beard**
WIMBLEDON Nelson's **The Hellfire Club/Madlove**
WOLVERHAMPTON Civic Hall **The Stranglers/Loud**

FRIDAY 2

ALNESS Averon Centre **Magnum**
ARRAN Steamie Bar **The Ocean**
AYLESBURY Hop Pole **World Gone Crazy**
BARNSLEY Barnsley Civic Centre (0226 206757) **Nazareth/ Strongheart/Seventh Son**
BECCLES Royal Oak **Mr E**
BOSTON Axe And Cleaver (0205 367300) **Tredegar**
BRADFORD Rio **Guilty**
BRIDGEND York Tavern **British Lion**
BRIERLEY HILL Robin Hood Inn (0384 456679) **Climax Blues Band**
BRIGHTON King And Queen **Karen D'Ache/FAB**
BRIGHTON Pavilion **Sugar**
CARDIFF Bogiez **Dumpy's Rusty Nuts**
CHICHESTER Coach House (0243 784690) **Liar**
CHIDDINGLY Six Bells **Metropolis DC**
CRAWLEY New Inn **Mad Cow Disease**
CREWE Earl Of Crewe **Rachel's Breakdown**
EDINBURGH Lord Darnley **Buddha Grass Harbour**
EDINBURGH Playhouse **Thunder/Screaming Jets**
EXETER Cavern Club **Back To The Planet**
FELTHAM Assembly Hall (081-577 6969) **Dave Hole/Ruthless Blues**
GREAT YARMOUTH Wrestlers **Wicked Rich**
HULL Blue Lamp **Wild**
LIVERPOOL Krazy House (051-708 5016) **Girlschool/Love Grind**
LONDON Central St Martin's College **Haze Versus The X Factor**
LONDON Ruskin Arms, East Ham **Citizen**
LONDON Royal Standard, Walthamstow (081-503 0700) **Headswim/ Meantime**
LONDON Steamship, Poplar (071-987 3474) **Stunt Cock/ Cheap N' Nasty/Cry Babies/Arcana**
NEWCASTLE Dog And Parrot (091-261 6998) **The Hangmen**
NORTHAMPTON Roadmenders **Diversion**
PETERBOROUGH Crown **Dance Of Kings**
READING Granby Tavern (0734 352537) **Jump**
STOKE-ON-TRENT Wheatsheaf (0782 44438) **Hamsters**
SWINDON Monkey Club **Seven Deadly Sins**
TYLDESLEY George And Dragon (0942 894215) **Krakatoa**

SATURDAY 3

ABERDEEN Music Hall **Thunder/Screaming Jets**
BRADFORD Rio **Guilty**
BRIDGWATER Blue Bear **Metropolis DC**
COLCHESTER Cambridge Arms **Mr E/Prime Suspect**
CROYDON Cartoon **Haze Versus The X Factor**
CROYDON Gun Tavern **Desperate Dan Band**
DONCASTER Jug **Boneyard**
DUDLEY JB's (0384 253597) **Bedlam**

IG GUIDE

Are you involved in the organisation of an evening's entertainment? Perchance you're a musician in a band? Either way, the Metal Gig Guide is for you. For FREE inclusion, send details of your date(s), band(s) and venue(s) – with venue telephone number if possible – to: *Jasmine Radford, Metal Gig Guide*, Kerrang!, *52-55 Carnaby Street, London W1V 1PF*. Alternatively, you can fax us on 071-734 2287. Telephone – with late gigs only – on 071-437 8050. Over and out!

THUNDER hit the road this week, taking in Belfast (Thursday), Edinburgh (Friday), Aberdeen (Saturday), Hull (Monday) and Sheffield (Tuesday)!

DUNSTABLE California Bar (0582 667617) **The End**
EAST GRINSTEAD 101 Club (0342 316363) **The Brink/Barking Mad**
GLASGOW Barrowlands **Megadeth/Pantera**
GLASGOW Richard's Basement **Reverend Brown And The Earlybirds**
GREAT YARMOUTH Wrestlers (0493 842915) **Tredegar**
HEREFORD Old Harp **Tantrum**
HIGH WYCOMBE Nag's Head (0494 521758) **Jump**
KENILWORTH Royal Oak **Gutter Cats** (lunchtime)
LINCOLN Cornhill Vaults **After Hours**
LIVERPOOL Planet X **Fudge Tunnel**
LONDON Brahms And Lizst, Covent Garden **The Moonshots**
LONDON Dome, Tufnell Park (071-281 2195) **Dumpy's Rusty Nuts/ Engine/Heavy Metal Kids/Roamer/Dangerous Babies/Fun Palace/PMT/Problem Child/Wildride/Flak**
LONDON Mean Fiddler, Harlesden **Dave Hole**
LONDON Royal Standard, Walthamstow (081-503 0700) **Trike/ Okapi Fever**
MAIDSTONE Bull **Flying Anvil**
MALPAS Red Lion **Destroyed**
MANCHESTER Academy **The Stranglers/Loud**
MIDDLESBROUGH Town Hall **Nazareth/The Force/Mai Rouge**
NEWCASTLE Riverside **GWAR**
NEWCASTLE-UNDER-LYME Riggers (0782 616602) **Waterbratz**
NORWICH Oval (0603 748244) **Naughty Naughty**
OXFORD Pennyfarthing **World Gone Crazy**
PETERBOROUGH Shamrock **Monkey Jungle/Mansel Storme Band**
PORTSMOUTH RIP (0705 240066) **Dirty Talk/Sarajevo**
READING Granby Tavern **Rusty Bucket**
ROTHERHAM Montgomery Hall **IQ/Grace**
RUNCORN Wilson's (0928 574198) **Krakatoa**
SALISBURY Art Centre **Mad Cow Disease**
SKEGNESS Marine Hotel **Wicked Rich**
ST ALBANS Horn Of Plenty (0727 53143) **Rypt**
STOKE-ON-TRENT Wheatsheaf (0782 44438) **Mean Red Spiders/ House On Fire**
STORNESS Garson Hall **Magnum**
SUTTON Woodstock **Tuscany/SFB/Scram**
SWANSEA Coach House (0792 649228) **Alchemy/Rich Bitch**
SWINDON Park Hotel **Severance**

SUNDAY 4

AYLESBURY Buckingham Arms **Jump**
BRIGHTON King And Queen **School For Scandal**
DERBY Warehouse **Back To The Planet**
EDINBURGH Negociants **Reverend Brown And The Earlybirds**
EDINBURGH Venue **Sugar**
GLASGOW Barrowlands **The Stranglers/Loud**
GREAT YARMOUTH Wrestlers **Naughty Naughty**
KIRKWALL Phoenix Cinema **Magnum**
LINCOLN Duke Of Wellington (0522 527069) **Tredegar**
LLANHAREN Llanharen Rugby Football Club **British Lion**
LONDON Astoria (071-434 0403) **Adicts/Cock Sparrer/The Lurkers/ Splodgenessabounds/The Elite**
LONDON Steamship, Poplar (071-987 3474) **Velvet Goldmine**
LONDON Swan, Fulham (071-385 1840) **Paddy Goes To Holyhead/ Raising Cain** (lunchtime)
NEWCASTLE City Hall **Megadeth/Pantera**
NOTTINGHAM Rock City **GWAR**
OLDHAM Brook Tavern **Mansel Storme Band**
PRESTON King's Arms (0772 50866) **Borderland**
READING Purple Turtle **Fat Chance**
TAMWORTH Rockwells (0227 52359) **Change Of Heart**

MONDAY 5

BIRMINGHAM Edwards **Lyxz**
BRADFORD Spotted Cow **Krakatoa**
BRADFORD St George's Hall **The Stranglers/Loud**
DUDLEY JB's (0384 253597) **Ready Eddies/Wild Rose**
EXETER University **Manic Street Preachers**
GLASGOW Mayfair **Sugar**
HULL City Hall **Thunder/Screaming Jets**
LEICESTER Pump And Tap **Tantrum**
LONDON Marquee (071-437 6601) **Konkrete Gerbil/Exile/Storm/ Scanxion**
MANCHESTER Apollo **Megadeth/Pantera**
PORTSMOUTH RIP **The Mafia**
RUGBY Black Swan **Mr E**
STOKE-ON-TRENT Wheatsheaf (0782 44438) **Babes In Toyland**
WICK Assembly Rooms **Magnum**

TUESDAY 6

BRADFORD Queen's Hall **GWAR**
COLCHESTER Hippodrome **Waterbratz**
COVENTRY Tic Toc **Back To The Planet**
DUDLEY JB's (0384 253597) **Amellian/Ragged Glory**
EAST GRINSTEAD 101 Club (0342 316363) **Steerpike**
KETTERING Watercress Harry's **Dance Of Kings**
LONDON Marquee (071-437 6601) **Cosmic Charles/ Mavericks**
LONDON Royal Standard, Walthamstow (081-503 0700) **Little Egypt/ Storm Island**
LONDON Town And Country Club (071-284 0303) **Stray Cats**
MANSFIELD Plough **Mr E**
NEWCASTLE Riverside **Sugar**
NOTTINGHAM Rock City **The Stranglers/Loud**
OXFORD Dolly **Psycho Candy**
POOLE Poole Arts Centre **Megadeth/Pantera**
SHEFFIELD City Hall **Thunder/Screaming Jets**
STOKE-ON-TRENT Wheatsheaf (0782 44438) **Barflys**
WARRINGTON Parr Hall **Manic Street Preachers**

WOLFSBANE whip up Middlesbrough (Wednesday) and Stoke-On-Trent (Thursday)!

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NEW ALBUM 'GIRLSCHOOL' AVAILABLE OCTOBER '92

FOR MORE GIG ADS SEE PAGE 54

Darren Russell presents

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EVERY FRIDAY £1.00 B4 10.30 £2.00 after

ALBUMS

1	1	III SIDES TO EVERY STORY **Extreme** (A&M)
2	2	LAUGHING ON JUDGEMENT DAY **Thunder** (EMI)
3	3	AMERICA'S LEAST WANTED **Ugly Kid Joe** (Mercury)
4	5	NEVERMIND **Nirvana** (Geffen)
5	4	DOG EAT DOG **Warrant** (Columbia)
6	6	ANGEL DUST **Faith No More** (Slash/London)
7	8	TEN **Pearl Jam** (Epic)
8	11	BLOOD SUGAR SEX MAGIK **Red Hot Chili Peppers** (Warner Bros)
9	45	MANIC FRUSTRATION **Trouble** (Def American)

TROUBLE: the manic men at Number Nine!

10	7	FONTANELLE **Babes In Toyland** (Southern)
11	22	THE SOUTHERN HARMONY AND MUSICAL COMPANION **Black Crowes** (Def American)
12	10	ADRENALIZE **Def Leppard** (Bludgeon Riffola/Phonogram)
13	18	GENERATION TERRORISTS **Manic Street Preachers** (Columbia)
14	9	THE EXTREMIST **Joe Satriani** (Relativity/Epic)
15	12	BLEACH **Nirvana** (Tupelo/SubPop)
16	17	PORNOGRAFFITTI **Extreme** (A&M)
17	15	COUNTDOWN TO EXTINCTION **Megadeth** (Capitol)
18	19	METALLICA **Metallica** (Vertigo)
19	–	MONDO BIZARRO **The Ramones** (Chrysalis)
20	13	PSALM 69: THE WAY TO SUCCEED AND THE WAY TO SUCK EGGS **Ministry** (Sire)
21	14	DIRTY **Sonic Youth** (Geffen)
22	–	RETURN OF THE FABULOUS METAL BOZO CLOWNS **Lawnmower Deth** (Earache)
23	16	USE YOUR ILLUSION II **Guns N' Roses** (Geffen)
24	–	PSYCHO CITY **Great White** (Capitol)
25	34	TEMPLE OF THE DOG **Temple Of The Dog** (A&M)
26	35	BADMOTORFINGER **Soundgarden** (A&M)
27	–	KINGDOM OF DESIRE **Toto** (Columbia)

THE RAMONES: weird 'n' wonderful at Number 19!

METAL C

28	21	BRICKS ARE HEAVY **L7** (Slash/London)
29	36	WAKING UP THE NEIGHBOURS **Bryan Adams** (A&M)
30	25	DON'T TREAD **Damn Yankees** (Warner Bros)
31	29	DANZIG III: HOW THE GODS KILL **Danzig** (Def American)
32	32	WHIPPED! **Faster Pussycat** (Elektra)
33	26	USE YOUR ILLUSION I **Guns N' Roses** (Geffen)
34	30	THE END OF SILENCE **Rollins Band** (Imago)
35	28	GREATEST HITS II **Queen** (Parlophone)
36	re	A VULGAR DISPLAY OF POWER **Pantera** (Atco)
37	23	AS UGLY AS THEY WANNA BE **Ugly Kid Joe** (Mercury)
38	41	SINGLES – ORIGINAL MOTION PICTURE SOUNDTRACK **Various** (Epic)
39	39	VISION **Mordred** (Noise International)
40	31	SLAVE TO THE GRIND **Skid Row** (Atlantic)
41	40	SALUTE **21 Guns** (RCA)
42	–	EXTREME CONDITIONS DEMAND EXTREME RESPONSES **Brutal Truth** (Earache)
43	20	THE CRIMSON IDOL **W.A.S.P.** (Parlophone)
44	24	APPETITE FOR DESTRUCTION **Guns N' Roses** (Geffen)
45	33	LIVE AT WEMBLEY '86 **Queen** (Parlophone)
46	27	FEAR OF THE DARK **Iron Maiden** (EMI)
47	38	FORCE OF HABIT **Exodus** (Capitol)
48	re	HYSTERIA **Def Leppard** (Bludgeon Riffola/Phonogram)
49	37	DEHUMANIZER **Black Sabbath** (EMI)
50	49	POP'S COOL LOVE **Pop's Cool Love** (Elektra)

Compiled by MRIB

AMERICAN HM

1	1	COUNTDOWN TO EXTINCTION **Megadeth** (Capitol)
2	5	DOG EAT DOG **Warrant** (Columbia)
3	3	TEMPLE OF THE DOG **Temple Of The Dog** (A&M)
4	4	TEN **Pearl Jam** (Epic)
5	2	DON'T TREAD **Damn Yankees** (Warner Bros)
6	6	SINGLES – ORIGINAL MOTION PICTURE SOUNDTRACK **Various** (Epic)
7	7	DANZIG III – HOW THE GODS KILL **Danzig** (Def American)
8	8	BLOOD SUGAR SEX MAGIK **Red Hot Chili Peppers** (Warner Bros)
9	9	PSALM 69: THE WAY TO SUCCEED AND THE WAY TO SUCK EGGS **Ministry** (Sire)
10	10	USE YOUR ILLUSION I **Guns N' Roses** (Geffen)
11	11	WHIPPED! **Faster Pussycat** (Elektra)
12	12	THE EXTREMIST **Joe Satriani** (Relativity)
13	13	ANGEL DUST **Faith No More** (Slash/Reprise)
14	–	AMERICA'S LEAST WANTED **Ugly Kid Joe** (Stardog/Mercury)
15	14	BODY COUNT **Body Count** (Sire)
16	15	BADMOTORFINGER **Soundgarden** (A&M)
17	16	DEHUMANIZER **Black Sabbath** (Reprise)
18	19	JACKYL **Jackyl** (Geffen)
19	18	THE ART OF REBELLION **Suicidal Tendencies** (Epic)
20	–	APPLE **Mother Love Bone** (PolyGram)

Compiled by CONCRETE MARKETING, 1133 Broadway, Suite 204, New York, NY 10010. Based on sales/orders at HM specialists across the US.

VIDEOS

1	1	AT WEMBLEY **Queen** (PMI)
2	2	EXPOSED II **Kiss** (PolyGram)
3	4	GREATEST FLIX II **Queen** (PMI)
4	3	WE WILL ROCK YOU **Queen** (Music Club/Video Collection)
5	5	GREATEST HITS **ZZ Top** (WMV)
6	6	BOX OF FLIX **Queen** (PMI)
7	7	GREATEST FLIX **Queen** (PMI)
8	8	PHOTOGRAFFITTI **Extreme** (A&M)
9	9	ROCKING ALL OVER THE YEARS **Status Quo** (4 Front/PolyGram)
10	10	SLIPPERY WHEN WET **Bon Jovi** (4 Front/PolyGram)
11	11	HITS OUT OF HELL **Meat Loaf** (SMV)
12	13	DEDICATION **Thin Lizzy** (4 Front/PolyGram)
13	14	TIME MACHINE **Dio** (PolyGram)
14	12	RARE LIVE **Queen** (PMI)
15	15	COWBOYS FROM HELL **Pantera** (WMV)
16	16	FUNKY MONKS **Red Hot Chili Peppers** (WMV)
17	re	OH! SAY CAN YOU SCREAM? **Skid Row** (WMV)
18	18	LIVE IN RIO **Queen** (PMI)
19	20	THE SONG REMAINS THE SAME **Led Zeppelin** (WHV)
20	19	THE FIRST TEN YEARS **Iron Maiden** (PMI)

Compiled by MRIB

HARTZ

IMPORTS

1	–	B-SIDES OURSELVES **Skid Row** (Atlantic)
2	1	ABOVE, BELOW AND BEYOND **Jennifer Batten** (Voss)
3	2	VON GROOVE **Von Groove** (Chrysalis)
4	–	GROUP THERAPY **Southgang** (Charisma)
5	–	BLIND MELON **Blind Melon** (Sonic Nirvana)
6	4	HOUSE OF DOG **Cats Choir** (MCA)
7	5	ONE NIGHT STAND **Casanova** (Warner Bros)
8	–	UNDERTOW **Stan Meissner** (Duke Street)
9	–	IT'S ABOUT TIME **Point Of Power** (MCA)
10	10	PATTY SMYTH **Patty Smyth** (MCA)

Import Chart supplied by GREYHOUND RECORDS, 130a Plough Road, Battersea, London SW11 2AA. Tel: 071-924 1166.

INDIE METAL

Pic Paul Harries

LAWNMOWER DETH: a right bunch of bozos at Number Two!

1	1	FONTANELLE **Babes In Toyland** (Southern)
2	–	RETURN OF THE FABULOUS METAL BOZO CLOWNS **Lawnmower Deth** (Earache)
3	2	VISION **Mordred** (Noise International)
4	13	EXTREME CONDITIONS DEMAND EXTREME RESPONSES **Brutal Truth** (Earache)
5	3	MURDER INC **Murder Inc** (Devotion)
6	8	THE END COMPLETE **Obituary** (Roadracer)
7	4	THE BEST OF DEATH **Death** (Under One Flag)
8	5	LEGION **Deicide** (Roadrunner)
9	7	THE BEST OF EXODUS **Exodus** (Music For Nations)
10	6	PAJAMA PARTY **Poison Idea** (Vinyl Solution)
11	9	REVOLUTION COME AND GONE **Various** (SubPop)
12	12	THE BEST OF DARK ANGEL **Dark Angel** (Under One Flag)
13	15	AQUA **Asia** (Musidisc)
14	10	CROWFORCE **Crowforce** (Devotion)
15	14	SHADES OF GOD **Paradise Lost** (Music For Nations)
16	11	RETRIBUTION **Malevolent Creation** (Roadrunner)
17	–	PHENOBARB BAMBALAM **Chris Connelly** (Devotion)
18	18	PURE **Godflesh** (Earache)
19	17	ARISE **Sepultura** (Roadrunner)
20	16	THRESHOLDS **Nocturnus** (Earache)

Compiled by MRIB

REAPER'S CHART

1	WE ARE 138 **Misfits**
2	SECOND COMING/BALLAD OF DWIGHT FRY **Alice Cooper**
3	TOOTING BEC WRECK **Hanoi Rocks**
4	BLOOD AND TEARS **Danzig**
5	MINDSHAKER MELTDOWN **Mother Love Bone**
6	CLEAN THE DIRT **Junkyard**
7	...AND JUSTICE FOR ALL **Metallica**
8	LOVE AND BULLSHIT **Fishbone**
9	ANNA STESIA **Prince**
10	DEVIL CALLING **Kill City Dragons**

"My Chart is dedicated to MÖRAT," reckons ADRIAN MORELLE of UPPER NORWOOD – and he spectacularly bribes it to the head of the queue by sending Chartz Ed MRS SLOWCOME his ticket from the epic PEARL JAM gig at the Borderline last Feb! Mrs S was there, natch, and she hasn't been the same since...

SINGLES

1	1	THEME FROM M.A.S.H. (SUICIDE IS PAINLESS) **Manic Street Preachers** (Columbia)
2	7	JEREMY **Pearl Jam** (Epic)
3	2	HAVE YOU EVER NEEDED SOMEONE SO BAD **Def Leppard** (Bludgeon Riffola/Phonogram)
4	9	PRESSURE DROP **Izzy Stradlin'** (Geffen)
5	11	STING ME **The Black Crowes** (Def American)
6	3	TOO MUCH LOVE WILL KILL YOU **Brian May** (Parlophone)
7	14	DO I HAVE TO SAY THE WORDS? **Bryan Adams** (A&M)
8	5	MONSTER **L7** (Slash/London)
9	4	REST IN PEACE **Extreme** (A&M)
10	–	YOU'RE INVITED (BUT YOUR FRIEND CAN'T COME) **Vince Neil** (Hollywood)

VINCE NEIL: where's me f**kin' invite for Number 10?!

11	8	A SMALL VICTORY **Faith No More** (Slash/London)
12	6	DIRTY BLACK SUMMER **Danzig** (Def American)
13	–	NONSTOP TO NOWHERE **Faster Pussycat** (Elektra)
14	10	TEARING **Rollins Band** (Imago)
15	13	NEIGHBOR **Ugly Kid Joe** (Mercury)
16	23	N.W.O. **Ministry** (Sire)
17	12	YOUTH GONE WILD/DELIVERING THE GOODS **Skid Row** (Atlantic)
18	18	BREAKING THE GIRL **Red Hot Chili Peppers** (Warner Bros)
19	16	WHO WILL STOP THE RAIN **Asia** (Musidisc)
20	15	LOW LIFE IN HIGH PLACES **Thunder** (EMI)
21	17	LITHIUM **Nirvana** (Geffen)
22	20	SILENT LUCIDITY **Queensrÿche** (EMI)
23	22	COLD WORLD **Godflesh** (Earache)
24	19	ADDICTED EP **My Little Funhouse** (Geffen)
25	21	EVERGLADE **L7** (Slash/London)
26	25	DELIVER ME FROM EVIL **2 Die 4** (Polydor)
27	24	DEAD HAPPY **Atom Seed** (Slash/London)
28	27	SYMPHONY OF DESTRUCTION **Megadeth** (Capitol)
29	26	MIDLIFE CRISIS **Faith No More** (Slash/London)
30	28	MARY (SHE MADE ME...) **Loud** (China)

Compiled by MRIB

FASTER PUSSYCAT: goin' nowhere except to Number 13!

VIEW FROM THE BAR

■ 'ALLO, BOOZERS!

Gasp! Is it really that prime time of the week again, when we get to clean our claws on the worthless hides of the rich and fated? Oh, goody. Cos it's the nearest we get to a manicure, slavin' away for a pittance while these rock star critters whack out some noise on a piece o' wood an' rake in the big bucks.

And do yer ol' 'Bar buddies detest them? Resent them? Begrudge them? Aw, c'mon, boozoids, we're above such petty emotions as jealousy and envy. But 'mercy', hmmmmm... now we *do* have a lotta trouble gettin' to grips with that one...

■ HEY-Y-Y, IT'S the **Fonzig**! But what are Happy Days for some are nappy days for others!

Like the member of Fonzig's support act **Skyclad**, who reshently did the decent thing by his lady wife by bein' there for the birth of their child, before dramatically dashin' off to the airport for a plane that would wing 'im to Dublin for that night's show! A heroes' hero. **Batman** would doubtless tip his cowl to one such as he.

Yet, as you'd expect with dark forces at work, the Skyclad lad makes it to the Emerald Isle cliff-hanger fashion... only to have the wind knocked out of his sails by discoverin' the Fonzig had pulled the bleedin' gig!

Whaaaaaaaat?

Yush, boozers, it seems (and it's a manic-Satanic-but-no-need-to-panic FACT!) that he of the grim visage and foreboding demeanour and his entourage battled the might of great Neptune's domain to arrive by the ferry... and he got sea-sick!

HAARRRGHHH! Or rather, 'BLEEEUUURRRGHHH!'!

Oh, the bitter irony that a proud warrior such as the Fonzig should be felled by so low and lily-livered a complaint. And verily, what a sight it must hath been to see the Dark Lord green around the gills.

As for poor ol' Skyclad, don't worry about them – the resourceful lminxes ended up playin' a local pub for a few quid!

■ *'CH-CH-CHANGES'*, **BOWIE** once stuttered, and he woulda been on the beam where our ol' mate an' **Faster Pussycat** miaow-man **Taime Downe** was concerned!

Asked reshently for the identity of his favourite beverage, Downe revealed (in a vernacular favoured by the locals): "I like a nice, pipin' 'ot cup o' coffee."

Coffee? COFFEE! Has his relocation to his native Seattle (groan, snore) affected his mind as well as his tastebuds?

Jack Daniel's must be shittin' bricks! Nescafé, on the other hand...

■ MORE MOVES to be more 'now'! **Warrant** warbler **Jani 'Had Ya Fooled – I was Tough All Along' Lane** has ignored the warnings of the fashion police to heed the call of the Seattle cattle (say we sheepishly – HARGH!).

But we can only ponder at the possibilities if Jani decides to continue this behaviour an' follows the wisdom of the lyrics to **Monty Python**'s **'Lumberjack Song'** by goin' on to wear suspenders and a bra...

■ ACCORDING TO our man at the scene disguised as a car dashboard, **Geffen A&R** top-dog chappie **John Kalodner** and, um, an unspecified left-handed guitarist from British rock band **Thunder**, were cruisin' around Hollywood Hills, with the wide-eyed Thunder member givin' it some, " 'Oo lives there, an' 'oo lives there?".

Kalodner genially accommodated these trite touristisms in his passenger, until one certain lavish abode was fingered. "So 'oo lives there?" asked Mr Thunder.

To which Kalodner apparently replied in a tone explosive: "THAT BITCH WHO TOOK ALL **COVERDALE**'S MONEY!"

Yush, er-hem... the cleanin' ladies round Hollywood cost a packet...

■ TIME TO say our fond farewells for this week; keep it mad, bad, but never sad and definitely not trad, and SEE YA!

MANOWAR GO FORTH!

Each week, the *Kings Of Metal* take time out from the endless struggle against the forces of False Metal to share their lives with us. This week, *Manowar Go To... The Shops*!

Joey DeMaio: *"Saddle my grim steed. Soon, we ride North – we must set our course firm for the shops. Let not our heads be turned from the path..."*

Eric Adams: *"Aye, the North it is. At sunrise. Friend Death Dealer, hast thou got thy shopping list?"*

Death Dealer: *"Aye, 'tis here, scrawled in blood on parchment!"*

Rhino: *"I have cast the runes! Today, we shall find many bargains!"*

The four ride out North, pulling on their furs against the harsh winds. After a hard ride, they approach the High Street.

Joey: *"Halt. Dismount. Now, see there, above the next rise! 'Tis the butcher's!" (To the butcher) "Stout yeoman, tie three-score oxen to my steed outside. And quickly, man, or I shall run you through..."*

Butcher: *"I can do you a nice pound of mince and a couple of pork chops..."*

The four fall to their knees, whispering...

Joey: *(rising) "Alright then, mate. Can I have a plastic bag, please? And chuck in a few sausages..."*

Eric: *"Come, brave warriors – to the South-East lies the chemist."*

The four enter...

Joey: *(to the shop assistant) "Foul hag! Bring me plasters for my wounds... And, erm, something for the weekend..."*

Shop assistant: *"Eh?"*

Joey: *(blushing) "Y'know... some MAN'S PROTECTION. Some* prophylactic family planning*..."*

Shop assistant: *(loudly) "Oh, some CONDOMS!"*

Everyone in the shop stares at Manowar.

Eric: *"Quick! The four ride out, this is alien territory!"*

Next week: Manowar Go To... The Launderette!

NAUGHTY NAUGHTY SAVE THE BRITISH ECONOMY!

The launch of *ERM-Aid*! Yes, there IS a light in the black hole of recession. Musicians around the UK are gathering for one huge gig to provide much-needed capital to buoy up the pound on the international money markets. The *Croydon Cartoon* is booked. *Naughty Naughty* will organise this global extravaganza!

Sprog: *"Fack! I ain't 'eard from Axl, but Dumpy's 'ave confirmed."*

Alex: *"The* **Croydon Advertiser** *are sending someone if the dog show's off, and we might get on* ***TV South-East*** *before the wevver..."*

Dumpy: *(pulling up on an ancient British motorcycle and removing his goggles) "Aye, aye! What's oop, lads? Now then, 'ow we gonna save the British economy? I'd opt for letting sterling free-fall and find its natural level, a three point cut in domestic interest rates and a less interventionist policy on inflation."*

Sprog: *"Fack! But wot about the price of fags?"*

Alex: *"An the fackin' night bus cost me 36p the uvver night!"*

Sprog: *"Yeah, fack it! I ain't sending any of the money from this gig to that Maggie Fatcher."*

Alex: *"Yeah, bollox! Let's spend it on fags and lager. We've only sold six tickets!"*

Dumpy: *"I need a tank of petrol as well..."*

Sprog: *"Wot is this ERM thing anyway?"*

Alex: *"Well, erm, it's erm – well, I fink..."*

DOWN WASHINGTON WAY!

As each week passes, another deflated cock rocker whose appeal is "more selective" is growing a small wispy beard and heading off for a new life in *SubPop City, Seattle*. This week, *Jani Lane* of *Warrant*...

*Scene: **'The Lumberjack's Look'**, a gent's outfitters on Seattle's main drag. A miserable shop assistant is pouring coffee for **Kurt Cobain**, **Jeff Ament** and **Tad Doyle**. **Jani Lane** enters, clad entirely in black leather, his model wife on his arm.*

***Ament:** "Man, this shop window is like a window on the world. People pass through to clothe themselves in a way that's socially acceptable, and yet who knows what nihilistic turmoil is going on in their heads?"*

***Tad:** "Sounds awesomely violent, man. Where's my guitar?"*

***Jani:** "Downboys! Check out my wispy beard, man. I'm one of you!"*

***Jani's Wife:** "Have we started on our new life yet? Is this the place that you told me about, where you pretend to be real depressed and have no tan and then sell a million records?"*

***Jani:** "Keep it down, woman! Shop-dude, I need a new look!"*

***Cobain:** "Go ahead, man. Reinvent yourself..."*

***Jani:** (getting out a shopping list) "Right, I need one pair of big boots, one pair of old, frayed jeans, preferably with blood on, three checked shirts, three white T-shirts, one anorak and a pair of thermal mittens..."*

***Shop Assistant:** "10 dollars, man..."*

***Jani's Wife:** "Do you sell 36DD bustiers with silver tassles on?"*

***Jani:** "Ba-ba-boom! Let me at 'em, you grungy bitch!"*

***Cobain:** "Yes! Expose the lust that lies dormant in the primal male! Let loose your nature – don't let female repression deny you!"*

***Jani:** (squeezing his wife's butt) "Babe, I told ya, this is the career move for me. We're fittin' in..."*

***Cobain:** "Look, just don't tell **Courtney** I said that, man..."*

AXL ROSE'S MOTORBIKE IN COLLISION WITH PIANO!

***GUNS N' ROSES'** star vocalist **W Axl Rose** was last night recovering after a motorcycle he was riding careered into a grand piano.*

The singer required hospital treatment to have part of the saddle removed from his buttocks.

The incident occurred as Rose rode to rehearsals for the band's current world tour, and is captured dramatically in our exclusive pic.

*Rose, who was not wearing a safety helmet, bravely attempted to make light of the incident by playing the intro to his hit song **'November Rain'** on the piano immediately after the crash.*

The singer was said to be "uncomfortable" last night.

No one else was involved in the incident, and Rose is not expected to lose his licence...

Pic Justin Thomas/All Action

RAW

80 PAGES OF VOLUME WITH ATTITUDE, *EVERY* FORTNIGHT!

SABBATH BLOODY SABBATH!

Yeah, RAW 107 stings you with a mammoth 16-page historical pull-out on BLACK SABBATH, the greatest Heavy Metal band of all-time! Guitarist TONY IOMMI spills the proverbial beans on the insanity of the OZZY years, DIO's impact and offers his own warts 'n' all album-by-album retro! Plus mean men DANZIG growl their way around the UK, we take a look behind the scenes as AXL'n' KURT COBAIN ruck at the MTV awards, Metal God ROB HALFORD talks exclusively about his decision to quit JUDAS PRIEST, and there's tons more on IZZY STRADLIN, MUDHONEY, THUNDER, THE JAYHAWKS, WARRIOR SOUL and a soul-baring, faith-healing cover feature on BON JOVI!

RAW

BLACKER-THAN-THOU!
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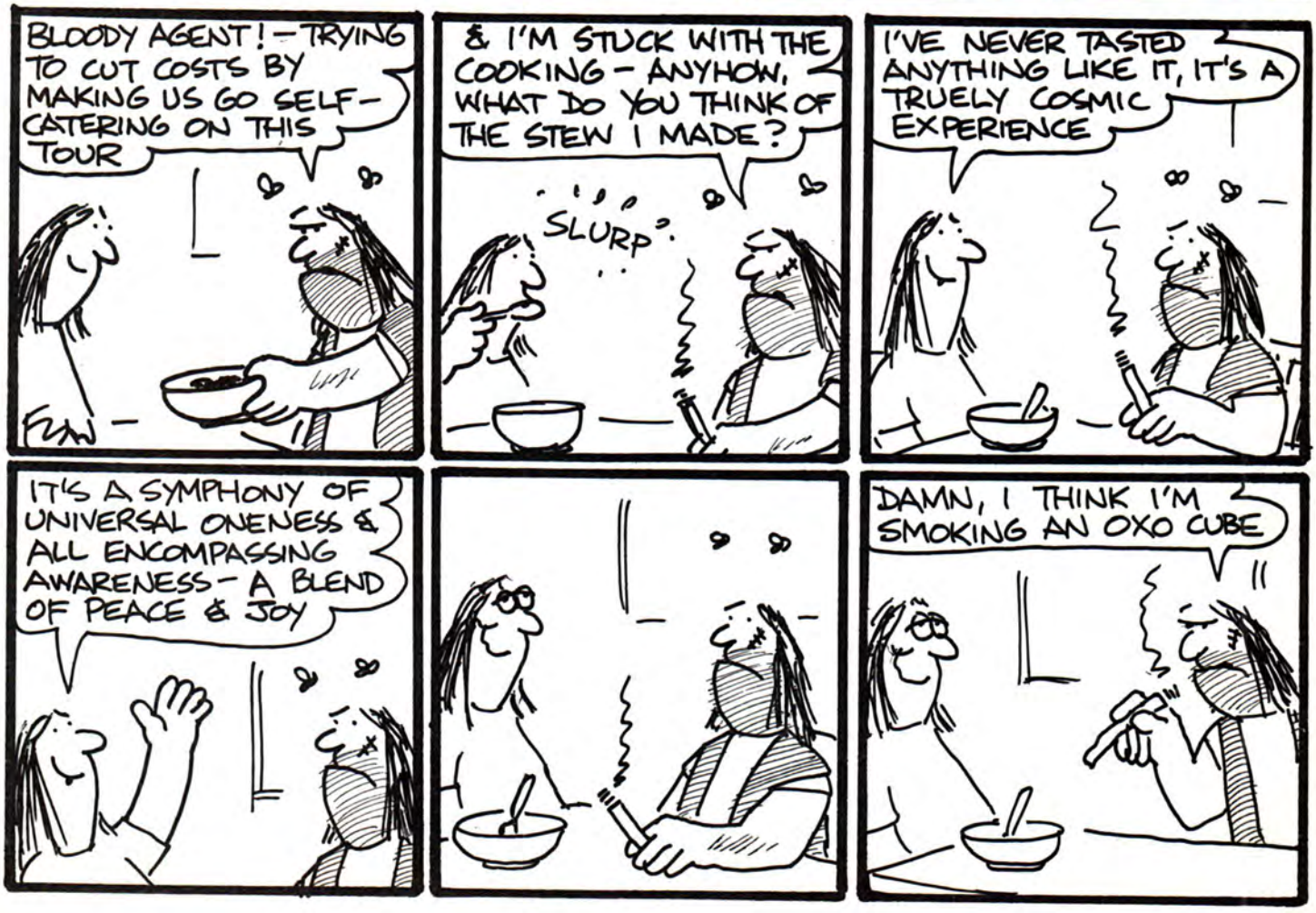
PANDORA PEROXIDE

BRICK OUTHOUSE by Kevin B Flannery



NEXT ISSUE

AC/DC

In a world exclusive interview, we speak to Angus Young about the band's first live album since the groundbreaking 'If You Want Blood'!

Pic Ray Palmer

PLUS!!

DEF LEPPARD
Joe Elliott's tour diary!

SKID ROW
are 'B-Side Themselves'!

BLACK CROWES
Face the Rock 'N' Roll Dilemmas!

Kerrang! 413, cover-dated October 10, on sale October 7, is bound to sell out quickly. Make sure of your reserved copy by completing this form and handing it to your newsagent.

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TENSE, NERVOUS HEADACHE..?

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ON TOUR WITH MEGADETH SEPT 24TH – OCT 7TH... FUCKING HOSTILE!

AC/DC
NEW SINGLE
5/10/92
IT'S HOT...

KERRANG!

KLASSIC ROBERT PLANT (LED ZEPPELIN)

Pic Ray Palmer

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MANIC STREET PREACHERS

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Pic Jon Giron

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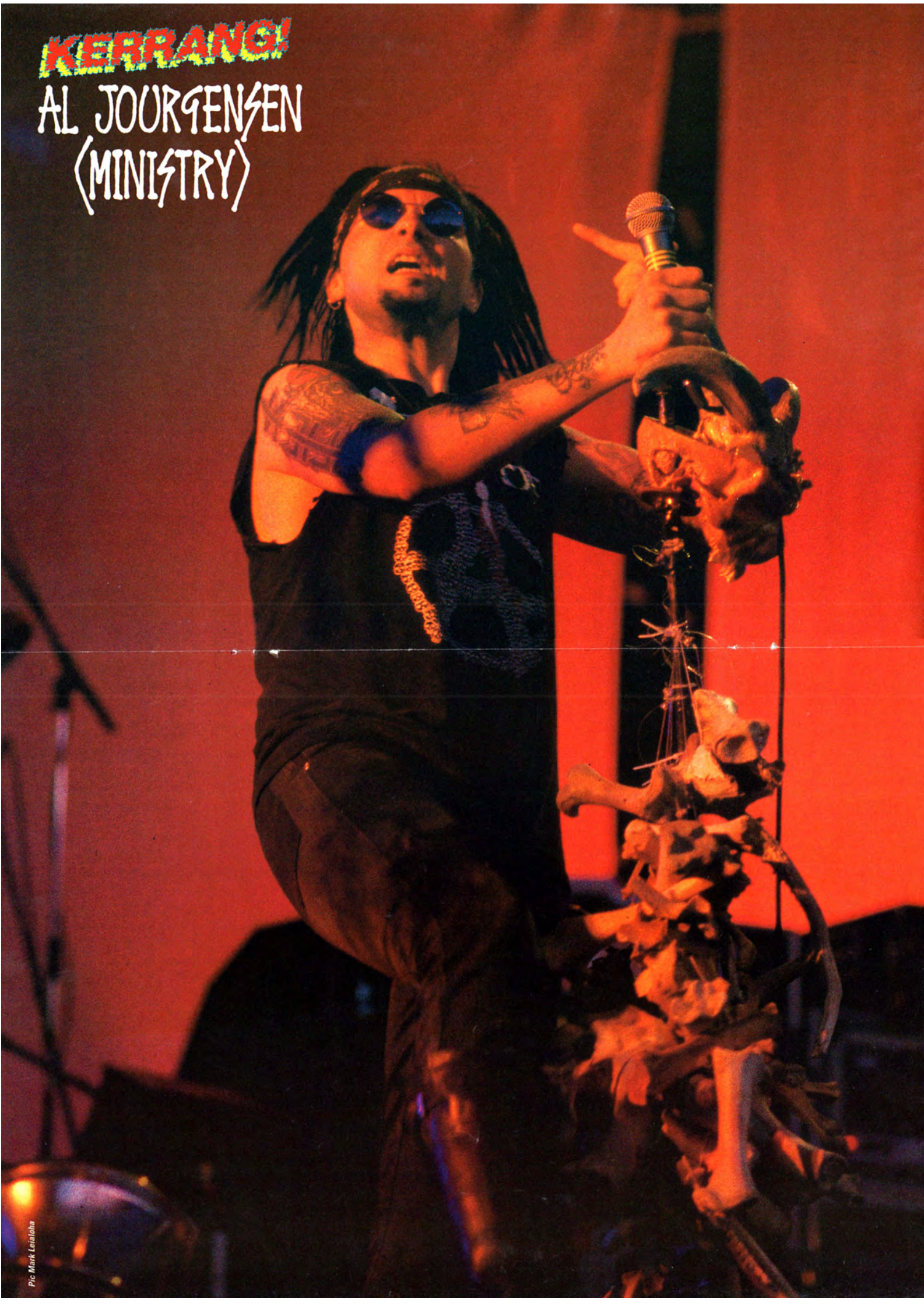
AL JOURGENSEN (MINISTRY)



Pic Mark Leialoha